

THE ETVDE

NOVEMBER 1914

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THE ETUDE

NOVEMBER, 1914

VOL. XXXII. No. 11.

THE "ALL AMERICAN" ETUDE

NEVER have we commenced an editorial with more joy than this. The "All-American" ETUDE has been in our hearts for nearly two years. We hesitated about issuing it solely because no one issue could contain more than a very small part of what we wanted to see in an American number. As a matter of fact every issue of THE ETUDE is in a sense an American number. We have been proud of the valued assistance of famous musicians in Europe who have written for THE ETUDE occasionally. Music is the universal art. To nationalize it is to stultify it. Yet we felt that we must have an All-American number, an intimate issue in which we could record some of the steps in American musical progress, with appropriate dignity and spirit. We wanted to "get together" with our fellow Americans through an ETUDE that would avoid "provincialism" and "jingoism" and yet represent with pride our national advance in the tone art. We are not foolish enough to imagine that we have accomplished our whole purpose in this one ETUDE. That points to another American number at some time in the future.

First it was necessary for us to define, for our own satisfaction at least, what an American issue should be. Immediately the word "freedom" arose. America glories in the phrase "the land of the free." We owe allegiance to none but ourselves. We desire the welfare of all. No matter how much the imported anarchist may sputter about our evils in the so-called money power, our corrupt politicians, etc., these very evils exist largely because we have not exercised our freedom to the fullest extent. If THE ETUDE were not a musical journal we would like to take up this whole page with a plea for a higher appreciation of our supreme birthright, FREEDOM.

Has this freedom shown itself in our music art? Is there something bold, uplifting and wholly new in our musical productions? Unfortunately only a very few of our composers have shown any suggestion of the vigorous originality of Grieg, the native emotionalism of Dvorak, the fire of Liszt, or the iconoclasm of Richard Wagner. Yet we insist that the American people have it within them now to produce composers of epic importance, men and women who will grasp the powerful spirit of the hour here in this glorious land of giant achievement.

Where shall our composer of to-morrow get his greatest inspiration? From the life of the people who surround him every day. A merchant builds up a great fortune from five and ten-cent pieces, and nothing will satisfy him but that he shall express this by erecting a magnificent office structure in New York, an edifice which not only approaches the Eiffel Tower in height, but which is infinitely more beautiful than the great French spire. This spirit of prodigious aspiration is innate in every American. We crave big things, and it is only of late that we have learned that greatness can be achieved within small limits. With this has come a keener appreciation of the intense genius of Whitman and Poe, long acclaimed as immortal masters by the great thinkers of Europe.

Indeed, proud as we may be of our musical progress to-day, the boundless promise of to-morrow in American musical art should enkindle a feeling of uncontrollable emotion in the minds and souls of all who are working unselfishly to contribute to the art treasures of the musical world. May this issue bring new power, new energy, new strength, to all who love the name of America.

EARLY America had scant time for musical culture, and we devoted very little space to historical reviews. The histories of Mathews, Elson, Hughes, Ritter and others will afford the reader ample opportunity for research. Moreover, we have not attempted to make a "Who's Who," a kind of "four hundred," which can only lead to enemy-making omissions. In this time of widespread musical effort a just "Who's Who in Musical America" would result in a book as big as the London directory.

THE musician of foreign birth who has cast his lot with us has not been neglected in this issue. These men and women are in many cases Americans of the highest type. They have given up their native lands to work out their ideals in a new world. They have made sacrifices of home and country which in many cases have in no means been animated by a desire for money profit. Away with the jingoism which refuses to recognize anything as American except the original cargo of Puritans which the *Mayflower* brought to Plymouth Rock. With all due respect to our courageous ancestors who were passengers upon that memorable voyage, it is amusing to think just where the musical art of our country would be if the Puritan regard for music prevailed to-day.

Ernestine Schumann-Heink, idolized in Germany, comes to America and decides to make this country her home. She becomes a naturalized American citizen and names one of her boys George Washington. Surely we could not expect more patriotism than that. Theodore Thomas, Leopold Damrosch, Giuseppe Campanari, Emil Liebling and other men of the highest intellectual type have become Americans infinitely more valuable to the nation than those who have willingly joined the ranks of the expatriated snobs who scoff at every star in "Old Glory."

We have said at least three times that this is not a "Who's Who in Music," nor is it a "Roll of Honor" or a "Blue Book" in which only the elect are mentioned. In the "ALL AMERICAN ETUDE" there are upwards of eighty portrait illustrations and mention of some six hundred music workers. As we approached the subject we were amazed beyond belief at the vast number of musicians in all branches of the profession who have been working in the cause of American music for years. Many of these have been trained entirely in America. Others have studied with all of the famous musicians of Europe. Yet in the list given on page 788 we have only skinned the surface as the reader will note when he finds omitted names of such important publishers as the late Gustave Schirmer, the late Oliver Ditson, the late John Church, the late Col. Pond.

THE ETUDE is proud of its contributors this month. If the limits of our paper had been adequate we should have been glad to have welcomed many more. Our readers will realize at once that this issue contains many articles that deserve permanent preservation in their musical libraries. It is not often that we have opportunities like this issue, and it is gratifying to hear from readers who have carefully saved their ETUDes for years and keep them on file for constant use.

By ARTHUR ELSON

For over two months now the chief European topic has been the war. The suddenness with which the conflict began is shown by the musical journals as well as others. Thus the *Menestrel* for August first remarks on the fact that some of the Bayreuth musicians were called home by Austria to fight against Serbia. It calls this incident a "curious result of the Austro-Serbian war," not realizing that impending events were at that very time leading up to similar "curious results" in nearly every European country.

Ernest Newman, in the *Natural Times*, writes forcefully on the cosmopolitan nature of the dispute, following it to its international disputes, and the need to do so. He says that while a Kreisler fight against a Vyse or a Thillius is a national matter, according to Newman's view, the nations are too isolated to be of any other in music. He thinks that Germany could learn to be benefited by the harmonies of France, while France would be benefited by the earnestness shown in German music. But France has been the cause of some of the better pupils of the great French, while Germany has been the cause of some of the best divisions of talent in art, and there are international and musical Parliaments of Man and of political nations. The World is still a long way off. Meanwhile every house is full of music, and the music is playing in many international propaganda tracks and hospitals. The music is playing in the hands of the millions of the world, and if those of Germany played such a many lands; and if those of France played such a many lands; and if those of Germany gave the works of Schoenberg and those of France gave the works of Debussy far further off than ever.

The International Musical Society arranged to have its next year's gathering and business meeting in Berlin. Perhaps it was too optimistic in estimating the offensive strength of the allies.

COMPOSERS AND ROYALTIES

THE MUSICAL STANDARD devotes some attention to the performing rights and royalties of composers, and cites the fact that these "persistent mortals" collected over 600,000 marks (\$150,000) in Germany during the last year. Lest it be thought that the German composers are rolling in ill-gotten wealth, it may be stated here that there are quite a number of German musicians who have claimed to be composers. Those who follow the work of the industrious press agent may have thought that Richard Strauss was the only composer in Germany to do; but there are others, so the *per capita* figure will not be very high, after all.

The composer's business does not make him a plutocrat. One seems to remember that Beethoven lived in poverty; that Schubert sold seventy songs, including *The Wanderer*, for a ridiculously small sum; and that Schumann had to bring a lawsuit to show that he could support a wife. The popular hits of the day may capture the elusive ducats, but for the most part, the higher a composer's ideals are, the lower is his pecuniary reward.

Once the French composer, Paul Henreid, heard one of his own pieces played at a restaurant where he was dining. Inasmuch as the hearers applauded the piece with some fervor, he decided then and there to bring up the subject of composers' returns for public performances. After making himself known, and commending the pleasure that the restaurant had given its patrons by using his piece, he asserted that he should have some financial return. More than that, he refused to pay for his dinner that much more than that, he was forthcoming. Forced by the local restaurantier, the restaurant people compromised by making his fee equal to the dinner bill that they were unable to collect. The composer thus carried his point—carried it up to a certain amount of cash, that was

definite, even if small. History does not state whether the restaurant people called in the French equivalent for the bouncer, or whether they crossed his pieces off the repertoire. The incident, however, has more than a humorous significance. Fair-minded people are beginning to admit that a composer should profit from every public performance of his work that is at all connected with profit-making by others. In certain cases this principle has been brought into practice, but its use should be made much more general.

THE TIME FOR BICENTENARIES.

Now that the centenaries of nearly all the great masters have been celebrated, the musical world has begun to take up the bicentenaries. The two-hundredth birthdays of Bach and Handel got past us in 1885 before we were really in proper training to handle such events. The next one, that of Gluck, is now upon us; and the foreign periodical writers have accepted the subject with avidity.

The way of the reformer, like that of the transgressor, is usually hard. Either his reforms receive no attention or he has to have a powerful patron to help his cause along. The history of opera shows this clearly enough, and seems to indicate, also, that opera is in need of reform about once in so often. Gluck's patron (or patroness) was the ill-fated Marie Antoinette.

Toward the end of the fifteenth century Angelo Poliziano wrote a festival play called *La Favola di Orfeo*. He seems to have been one of the first to use the subject of the mythical Greek musician. In this music-play were many numbers giving evidence of the contrapuntal character of music at that time, but there were also expressive solos, which could have led directly into melodic opera if the later composers had not forced these plays back into the contrapuntal form of madrigal-drama.

in 1600, the dramatic transformation in opera, which may be spoken of as a reformation. Here, Caccini and the other, under the patronage of Cosimo II, replaced the rather experimental madrigal-like drama with the ideas of Greek drama and music written purely in the style to support solo voices. The ideal of these men was to support the words, which included another *Orfeo*, adorned the words with music, and *Orfeo* added the seeds of discord in their performances. The singer, Vittoria, sang, permitted to add to the score "long runs and embellishments, the promise of singing, at the expense of true music, the promise of expression, dates from at least as early as 1600, florid words of Rossini, and the florid expression in the more an earlier era of conventionality Italian school. But there was represented by many composers. Handel, for instance, in his operas a set of characters, usually mythical, for each character; and a conventional music, the ensemble, whereby the situation demanded them or not though many great composers. But Handel's operas are obsolete.

[illegible]

MUSIC IN CANADA.

Most of us are willing to admit that the American Eagle screams a little loudly at times, but it was left to Li Hung Chang, the Chinese diplomat, to point out how many inhabitants of the United States use the word "American" just as if it did not include Canada to the north of us and Mexico to the south, as near neighbors, as well as the entire continent of South America. Perhaps, however, this is not "spread-eaglesm" so much as convenience, since such expressions as "United Statesman" or "United Statesian" do not come very readily to the tongue. So far as music is concerned, Canada, as our nearest neighbor, both physically and racially, cannot be ignored by any one interested in "American Music" in its largest and broadest sense.

Canada has developed enormously in the last few years as a musical nation, and in doing so has come under unique influences that bid fair to give her a true national note of a highly individual kind. Naturally English influences have been uppermost, and the United States has also exerted a certain influence. Apart from these agencies, however, is a strong French influence from within, also that of a few capable Germans who have migrated from abroad, and a faint but distinct levainish influence from the music of the native Indians.

Anglo-Saxon and German influences are strongly noticeable in the excellent choral societies which abound in Canada, and are composed of volunteers, many of whom are native conductors. One has only to mention the magnificent Anglo-Saxon Choir of Toronto, which under the able leadership of Mr. Gagnon, has attained a world-wide reputation, to realize the extent to which work done in the Dominion. The Anglo-Saxon influence is also noticeable in the splendid conservatories under the leadership of such men as Mr. Gagnon, Mr. Fisher, Dr. J. Humphrey Angus, Dr. A. S. Vogt, Dr. F. H. H. Tarrington, and others. Organ playing is also at a high standard, thanks to the efforts of such men as Mr. F. H. Tarrington, Guillaume Gagnon, and others. In the musical life of Gagnon. Other prominent men in the field of music are Mr. Charles Harris, Charles Sanders, Louis von Kunitz and others of equal calibre.

French influence in Canadian music is noticeable in the admirable "chansons," which are quite distinctly Canadian, though they may owe something to French ancestry. As one writer has observed, "The change from civilization and the security of Bretagne and Normandy to the dangerous and precarious existence led in the North American forests had its effect upon the minstrelsy of the French, imparting to it a certain sombreness and want of gaiety strange and dissimilar to that of the mother country." Another French influence is noticeable in the keen interest in opera, particularly French opera, which has manifested itself of recent years.

Among the eminent artists born in Canada may be mentioned Mme. Albani, the great opera and oratorio soprano, and Miss Mary Kathleen Parlow, the eminent violinist.

It is strange how names common to many pieces have a way of associating themselves with one piece only. There are many *Andantes*; the slow movement of a symphony or sonata is often *Andante*; and simply because of the word indicates the tempo at which should be played. Yet to most people the name can refer only to Handel's *Andante*. There are probably hundreds of *Cavatines*, though Raff's composition is the one most closely identified with the word. Similarly Dvořák's *Humoreske* seems to have ebowed from many other pieces the title for the same name. Schumann has written many *Humoresques*, and his Op. 88, No. 2, the former *Humoresque* for piano solo and the latter for piano, violin and 'cello. Heller and Grieg have also composed *Humoreskes*, and Rubinstein intitles his Don Quixote *Humoreske*, in which the humor is of a boisterous kind.

Edward MacDowell as a Teacher of Pianoforte

By MRS. EDWARD MAC DOWELL

How the Most Eminent of American Composers Gave Instruction at the Keyboard

work is being done by his former students. The one reproach occasionally made is, that they did not always get the hard technical training which every one must go through in order adequately to play the piano. This, I think, arose from the fact that with added years of experience Mr. MacDowell was appalled by the amount of time devoted to unmusical studies and exercises, and instead of making use of such material for technical development he took difficult passages, as they were met in studying the best literature, and



DEALING WITH THE SMALL HAND

Certain theories of his applied accurately to small hands, as, for instance, in the matter of covers. At the moment a small hand attempts much wrist work there is the constant danger of straining the upper tendons of hand, wrist and arm. Mr. MacDowell would make a pupil begin not with the stretch of an octave, but with a sixth, lifting the hand as little as possible, making the fingers do the work. He would tell a pupil to place the thumb over the first finger on A natural; with practically no motion save the finger on A from the ends of the fingers and a very slight wrist action, a scale in sixths was played very slowly, drawing the finger tips, not lifting them, from one key to the other, then the thumb and the fourth finger were played in the same position, and the scale in sixth position.

After a certain degree of rapidity was gained the same exercise was taken with a seventh. It was astonishing to see how much strength and flexibility had been mastered when the actual octave work was taken up. Of course this kind of work he considered unnecessary with large, strong hands, but invaluable for those with a small stretch and little strength.

[EDITOR'S NOTE: Mrs. MacDowell was a pupil of her distinguished husband, in Wiesbaden, Germany, prior to their marriage. Since his death she has worked untiringly in the splendid cause of making the MacDowell home at Peterborough, New Hampshire, a haven where serious students of music may find opportunity to compose, study, etc. She has given unsparingly of her means, time and strength for this purpose, and deserves a debt of real gratitude from all American art lovers.]

In the face of the many brilliant articles that have been written about Edward MacDowell and his teaching, one from me would seem superfluous were it written solely on the strength of my personal relations with him.

Three sketches stand out clearly in my mind: one by Miss Jo-ShIPLEY Watson, telling of her personal experience of Mr. MacDowell's Columbia lectures; one by Prof. Shirley, of Winston-Salem College, of great interest; and another by Mr. T. F. Currier, who devoted his vividly his piano lessons with Mr. MacDowell, naturally colored by the close friendship which had existed between the two men.

had existed between the two men. The students will give me just such articles to the world, while their memories are fresh and keen. Considering myself as one of these students I hope also to speak intelligently of Mr. MacDowell as a teacher, for the twenty years of musical companionship spent with him was antedated by three years of serious and hard work under his direction. This was in Frankfurt-on-the-Main in Germany, where, isolated from all interruptions, it was possible for me to compress into this time an enormous amount of study, undoubtedly, with the enthusiasm of youth. Mr. MacDowell's theories on music, and some of them never repeated on future occasions, this, however, was a preparation for a fairly intelligent understanding of his work as a teacher.

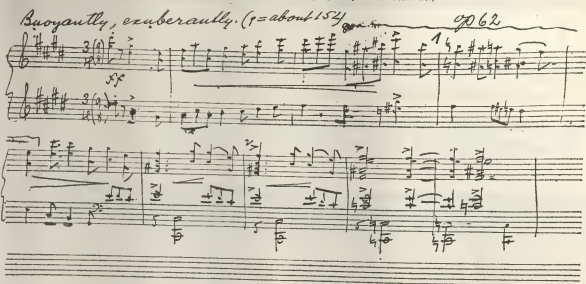
Though I did no teaching myself until within the last eight years, I was in close touch with McDowell's own work. I saw many of his theories come into existence, some of them to last, others to be discarded; and, perhaps, my most vivid impression of the result of his experience with hundreds of students was his firm belief that no cut-and-dried method could be adopted in the teaching of piano. That certain general principles and laws always remain more or less the same, but that the fact that any individual possessed a hand curiously different from the ideal of the world, seemed to demand a different so-called method for each person.

PRACTICE MATERIAL IN STUDY-PIECES

In traveling over the United States I meet so many of Mr. MacDowell's students who are now teaching. Some of them still hold on to the electric training they had had, others, however, treat all hands alike and speaking of using the MacDowell method; thus passing on some peculiar way of hand training which Mr. MacDowell may have found necessary in an individual case. I imagine this is the fate of every great teacher. It is astonishing how much splendid



AUTOGRAPH MANUSCRIPT OF MACDOWELL.
(From *The Joy of Autumn*. Copyright by A. P. Schmidt.)



I remember distinctly two or three hopelessly small hands that had been stretched and enlargeth by working with the fingers almost flat, for weeks at a time. One of the great advantages of this treatment, there seemed to be little risk of strain; whereas as we all know, any attempt to stretch the hand, which involves the wrist, often leads to hopeless trouble. Mr. MacDowell was an advocate for pianissimo slow practicing. I have heard him go through hours of work in a curiously monotonous low tone, every chord limp, with no effort emanating any stiffening of the muscles; the idea being, that one learned a composition in this way with no fear of overstrain, and the strengthening process was remarkable. This applied peculiarly to tightly knit hands. For this same reason, this dread of straining the muscles, he advocated much study away from the piano, memorizing, phrasing, etc. He would have been the last to claim that he had made any new discoveries in teaching; I am simply telling certain things that he had worked out very carefully and, I think, scientifically.

THE IMPORTANCE OF RHYTHM.

I am sure no one who studied for any length of time with Mr. MacDowell can fail to remember the incessant emphasis he laid on rhythm and the art of expressing musical feeling by means of color, rather than incessant change of tempo and the abuse of the Rubato. He detested the chopping into pieces, one might say, of a composition; of short rather than long phrases when the latter was so obviously demanded. More than once I heard him say impatiently how he wished he might efface the lines between bars, that they were there, after all, for convenience in composing, but this straight line seemed to have a positive influence on certain minds. There would be the slightest hesitation in passing from one bar to another, where, of course, no such hesitation should exist. These defects are apt to be so present in the ordinary playing of MacDowell's music, particularly where a bar may end with a triplet, as, for instance, in the *Water Lily* and *Idso*.

A MATTER OF EXPRESSION.

The very fact that the music is so emotional—I think one may use the expression "pictorial"—that the player with the laudable desire to express vividly what he thinks Mr. MacDowell wished to say in his music is led astray, and give a distorted, exaggerated and often a very ugly interpretation. Added to this, as with many other composers, the expression marks in the MacDowell music are often misleading. Mr. MacDowell admitted this very frankly, making this excuse: After writing a composition there always came to him a certain period of mental exhaustion, and he hated not only the work but the effort of trying to pin down to expression marks just how he wanted a composition played. He usually put this off, most of the time, until the proofs came back from the publisher, and then there would be an over-hasty jotting in of forte, piano, crescendo and diminuendo markings. To further confuse the student of his music he seldom followed music. I think one might say he belonged to the impressionist school, both in playing and composing. I remember hearing him criticize a student who had brought him the *Tropic Sonnet*. On the third page of the large there are certain passages that, technically speaking, are scales. He turned to the boy impatiently

and said, "Of course you must be able to play those scales clearly, absolutely so, but they must not sound like scales, but like a sweep of color, such as a painter might make with his brush." I think it is easy to see what he meant. The runs should not be obscure and cloudy through faulty technique, but from intention.

But, after all, the thing that made Edward MacDowell a great teacher was not methods or theories. It was the infinite patience, the undivided interest and the untiring enthusiasm he brought to each student. The one of comparatively speaking, small talent was for the time being just as important as the most brilliant. This sometimes did harm—a student, not realizing he was no exception to the general rule in receiving this infinite care, assumed he must be of unusual study away from the piano, memorizing, phrasing, etc. He would have been the last to claim that he had made any new discoveries in teaching; I am simply telling certain things that he had worked out very carefully and, I think, scientifically.

Dowell as a teacher: He was free from pedantic rules, yet thoroughly practical in working out individually the problems confronted with each pupil. He gave of himself unspareingly, and there were few who studied with him who did not feel that music was only a part of MacDowell. I cannot feel that what I have said has much value, save as a record of another personal impression of Mr. MacDowell as a teacher—and it is in that spirit I have written it.

THE art of improvising seems to be lost in these days when music has developed along such complicated lines as to leave inspiration in many cases sadly lacking. Moscheles and Mendelssohn used to have a curious game of improvisation which Moscheles mentions in his own biographical work. "We often," says, "improvise together on his magnificent Erard, each of us trying to dart as quick as lightning on the suggestions contained in the other's harmonies, and to make fresh ones upon them. Then if I bring in a theme out of his music, he immediately cuts in, and so on *ad infinitum*; then I retort, and then he, and so on *ad infinitum*, like two people at blind men's bluff running against each other."



MACDOWELL'S LAST RESTING PLACE.

WAITING FOR INSPIRATION.

BY JO-SHIPLEY WATSON.

INSPIRATION seldom comes by waiting; we must force her, compel her to come in and work with us. When you behold this shy muse at your door do not let her escape, seize upon her without delay and say, "Empty your treasure store here, every ounce, even to the last item in the bottom of the sack!"

Now for our own help and benefit let us see how some of our composers have handled this wary Muse. It is a well known fact that many composers have favorite hours for working and every one has his own peculiar manner of doing it.

HOW THE COMPOSERS WORKED.

Haydn (composer of *The Creation*) never worked except in full dress. He shaved himself carefully, powdered himself, placed a certain valued ring upon his finger and shut himself up in a quiet room for five or six hours at a time.

Beethoven (composer of *Fidelio* and the nine symphonies) was untidy, clumsy and restless. Inspiration came to him while walking in all sorts of weather. Wet or fair, in heat or cold, he could be seen trudging along the solitary roadways near Vienna, absorbed in deepest thought. His ideas came slowly and laboriously; his manuscripts were worked over many times, even his simplest themes were retouched several times before he gave them a definite form.

Wagner (composer of *Tannhäuser* and *Lohengrin*) wrote while standing at a desk not unlike an accountant's desk. His scores are so clean and faultless that one might imagine them written by a professional copyist.

Massenet (composer of *Thais*) composed only in the morning from five until nine. He worked always at a table, and his working day was finished at nine A. M.

Mendelssohn (composer of *Elijah* and *Songs Without Words*) was fond of improvising, but in writing he always used a piano.

Rossini (composer of *Silvestro* and *Barber of Seville*) seldom used the piano; he found inspiration while traveling in a carriage or post-chaise.

Mozart (composer of *The Magic Flute*) composed everywhere and under all conditions. In his correspondence we find the following interesting account of his method of work. "When I feel well disposed in good humor and given up to myself altogether, as, for instance, when I am alone and satisfied mind, or taking a stroll after a good meal, or in bed at night without being asleep, then it is that ideas come to me and even hum; I retain, and then I tell them to me and how they arrive; what is certain is that I cannot make them come when I wish."

Schumann (composer of *Kinder-scenen und Träume*) worked at a table. He rarely wrote down anything in his later years that had not first ripened and matured thoroughly in his mind. Schubert (composer of over four hundred and fifty single songs with piano accompaniment), like Mozart, wrote anywhere and at any time. Gluck (composer of *Orpheus and Alceste*) composed violently, somewhat after the manner of Beethoven. While walking up and down in the garden or on the lawn he acted out his characters.

INVOKING THE SPIRIT OF MUSIC.

You see from this that each master had his own way of invoking the Spirit of Music. If this was so, what great immortals why may we not try our fortunes? By all means have a special time for music and at that time greet fresh and clean. Smile when you sit down to practice. Look up and away from the piano for an hour. Let your eyes be harnessed to the sun to sit before this piece of mechanism which is capable of reproducing, through your mind and fingers, the thoughts of the immortals. Think and think of this, and inspiration, that shy stranger, is sure to find the way to your house.

We must guard against the idea that our present system is founded in nature. The experience that people appear as naturally familiar with the musical relations as if they were born to them, does not by any means stamp the laws of music as natural laws; it is only the consequence of the infinite extent of musical culture.—HANS SLICK.

"What is America's Greatest Musical Need?"

A Symposium by Eminent American Musicians

(Owing to the wealth of good things which have come to us for this All American issue our space has been unexpectedly limited and it will be necessary to print in the next issue the contributions to this symposium from such well known men as Arthur L. Manchester, Albert Lockwood, Lefroy B. Campbell and others.—Editors of THE ETUDE.)

David Bispham

(Mr. David Bispham holds a unique place in the affections of the American public. We have no more distinguished baritone.)

America's greatest musical need is thoroughness of study in all branches of the art, especially among singers. In most other fields of endeavor heroes of people, driven by necessity, go to work at something—anything, in an unskilled way—in any way to make a bare living, while those better prepared succeed better in the fierce struggle for existence. Music sounds so lovely, looks so easy to do, so many persons are gifted with a certain amount of it, and it seems to offer so pleasant a life, laden with such rich rewards, that with siren voice it lures the soul to its feet.

The time has now come, however, when the avenues of approach to this enchanted region should be closed to all but those really fitted to tread its hallowed ground, for its precincts are being overrun by multitudes with but a superficial knowledge of their trade. Fifty years ago the spinning jenny turned hand labor from the looms just as to-day moving pictures, phonographs and pianolas are cutting deep into the earning power of actors, singers and instrumentalists, but no mechanism can ever really take the place of living performers; nothing can do that but better performers. The more talented the individual, then the more necessary is it for him to be thorough in everything that pertains to his art, or he may experience the disappointment of the hare in the race, who thought he could beat the tortoise in the race, but the slow tortoise preferred to work while the hare slept.

Dr. Hugh A. Clarke

(Dr. Clarke has been Professor of Music at the University of Pennsylvania since 1875. Among his pupils was William Wallace Gilchrist.)

I have an ever-growing conviction that, the principal musical need in America, is confidence in ourselves. The changes that have come about in the attitude of our people towards the art of music, in the last fifty years, are such as warrant the growth of this confidence. Fifty years ago there was not a composer in America who ventured a stronger flight than a song or an anthem. To-day, we can name an ever increasing number who have successfully essayed the highest forms of composition, and have received the suffrages of an ever increasing musical public.

We have been too diffident to approve of any manifestation of art that has not had the stamp of European approval, but we are growing out of our omage, have, in fact, reached our majority, and are quite able to judge for ourselves.

Europe has an art history reaching back for many generations; our art history, in music, is hardly two generations old, but it has blossomed wonderfully of late, producing work of which any country might feel

proud. Therefore our chief need is to cast off completely the trammels of over-sea opinions—rely with confidence of our own judgment, and thus strengthen the hands of those who have done so much to advance the art in America.

Hollis F. Dunn

(Mr. Hollis F. Dunn is head of the Department of Music at Cornell University, where he has accomplished remarkable work.)

Every year thousands of pianoforte students in America begin their study of music by mechanically matching the keyboard with the notes on the staff. Long continued repetition of this deadening process leads the musically gifted student to get definite musical ideas from the representation. A large proportion of these students, however, never really read music at all. Reading is getting definite thought from symbols, and is possible only when the reader knows that which the symbol represents.

The method of which the pianoforte student is the victim is prevalent in American music teaching in general. We are continually violating an elementary principle of teaching which bids us teach "the thing before the sign." We are attempting to build the superstructure without a foundation.

Edward MacDowell once said, concerning a class in harmony which he was teaching in a certain institution—"European darkness is like the sun at mid-day compared with the musical density of these students." He was trying to teach the construction of a language to those who could neither think, read, nor write it.

Music is a tone language, appealing to the ear and learned only through the sense of hearing. The elementary subject-matter is not difficult, is intelligible and intensely interesting, alike to the child and to the adult. Ability to hear what is seen and to see what is heard should be a prerequisite to all other music study, whether it be vocal, instrumental or theoretical. Systematic and effective ear and eye training for the twenty millions of children in the public schools, for the conservatory student and the private pupil—this is the most important and necessary thing which is lacking in America; therefore, it is our greatest musical need.

Arthur Foote

(The splendid attainments of Mr. Arthur Foote as composer, teacher and performer, shows that he practices what he preaches.)

What we need in the United States is to learn that things musical should be done with the same thoroughness that we put into, for instance, engineering. While there are individuals whose standard of performance is right, as a people we are behind. Accurate and exacting standards are not, for that reason alone, necessarily artistic; but inaccurate music cannot be artistic. It may contain the possibilities of art, but nothing further.

WALTER R. SPALDING

DAVID BISPHAM

PETER C. LUTKIN

Dr. HUGH A. CLARKE

ARTHUR FOOTE

EMMA THURSBY

HOLLIS F. DUNN

CLARENCE L. HAMILTON

RUPERT HUGHES

HAROLD RANDOLPH

The negro folk-songs are characterized by frequent repeated idiomatic expressions, utter negligence with regard to rhyme, and a generous disregard of metre as

we, as the constant iteration of the refrain, qualities which are not to be found in any of Foster's songs. These songs disappeared with the slavery system and were followed by W. Dan Rice songs like *Jump, Jim Crow*, *Dandy Jim* and others. They had their day until O. Schreiner appeared, who left the field to Foster. His songs seem to me sentimental ballads, having the negro life and habits for their subject rather than negro melodies. Foster is said to have visited camp meetings and picked up some melodies which had appeared before their vogue was universal. They even crossed the water and were translated into European and Asiatic languages. It may be added that nothing like them has appeared since his death, in this respect they are unique.

THE CHARM OF SIMPLICITY.

He had many imitators but none of them could equal him. His songs are invariably simple in construction but are never trivial. Both the melody and words are refined. Indeed there is not a vulgar expression in any of his songs. The accompaniments are also simple. The general characteristics of his lyrics are gentleness and sweetness, with often a touch of pathos. They are both individual and original. His songs indeed appear to have been a reflex of his own lovable traits. Their effect upon the popular heart was shown once and over again when Patti, Nilssen, Pappe-Rose and other artists used them as encores. The responses were always more enthusiastic and fervid than the more pretentious program numbers received. It is well known that Thackeray during his American visit attended the entertainments of the Christy Minstrels in New York more than once, and at a time when the Foster songs were their principal features. His tribute to their effect is an eloquent one:

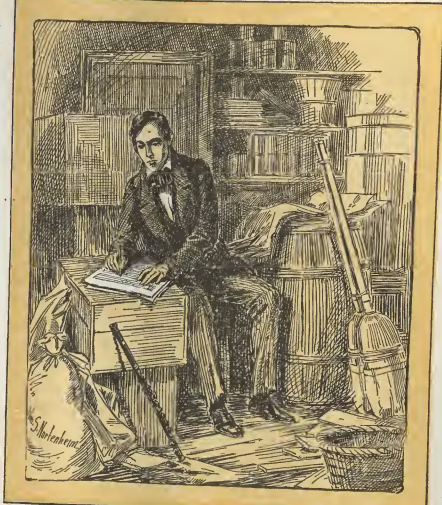
I heard a humorous balladist not long since—a minstrel with soul on his lips—and an ultra-Ethiopian complexion—who performed a negro ballad that, I confess, mistreated these spectacles in the most unexpected manner. They have gained the dozens of tragedy queens, dying on the stage and expiring to appropriate blank verse, and I never wanted to wipe them. They have looked up, with deep respect, he it said, to many scores of clergymen in pulpits, and without being dimmed, and behold!—a vagabond with a corked face and a bunjo sings a little song and strikes a wild note which sets the whole heart thrilling with happy joy.

STEPHEN FOSTER, THE MAN.

As a man, Foster was sensitive, retiring, lovable in disposition, and unusually gentle, and these qualities which are generally so much admired undoubtedly in his case contributed to aid in his downfall and the sad close of his career. Though he conferred happiness upon thousands he knew little of hate himself. Though the whole country knew his songs few knew him personally and in the great city of New York the least familiar sight to him was a person with whom he was acquainted. It is a sad story that of Foster, secluded in a shabby Droversy tavern, and haunting a corner grocery back room because there he could be alone and could depend upon the storekeeper to supply him with wrapping paper upon which to write his songs. And then to sell his songs for a mere pittance driven by sharp necessity, to customers who would dispose of them for a small fortune! And still keep-

ing on the downward way, but still working to keep body and soul together! And then the end, alone and sudden! The country finished! I wonder what this sensitive and refined creature thought as he penned his last song, *Beautiful Dreams*. Were they the dreams of Noyahood? The dreams when he made his first success? Or were they dreams of something beautiful to come, as he felt his end drawing near, when he must say good night:

*The head must bow and the back will have to bend,
Wherever the daisy may go.
A few more days and the trouble all will end
On the field where the sugar canes grow.
A few more days for to tote the weary load
No matter, 'twill never be light.
A few more days 'till we tatter on the road,
Then my old Kentucky home, good night.*



"Foster haunted the back room of a corner grocery because there he could be alone and could depend upon the storekeeper to supply him with wrapping paper upon which to write his songs."

He wrote the people's songs. What higher or more fitting tribute can be paid him? Said old Andrew Fletcher, of Salown, in a letter to the Marquis of Montrose: "I knew a very wise man that believed that if a man were permitted to make all the ballads he need not care who should make the laws of a nation." His life has been compared with that of Poe, "whom unmerciful disaster followed fast and followed faster." But his life does not seem to me such a tragedy, for in Poe's case "My soul from out that shadow that lies floating on the floor, shall be lifted—never more." In Foster's case, the shadow was lifted by song. For in his songs there is no word of despair or remorse. There may be

*Short swallows flights of song that dip
Their wings in tears and shin away*



but through them all runs a vein of tender and refined sentiment, reflex of an inner serenity that could not be disturbed by outward misfortune, or physical weakness.

THREE PRINCIPLES OF MUSICAL MEMORIZING.

BY WILBUR POLETT NEWER.

In a recent issue of one of the New York dailies, I read an interesting article by that gifted writer, Ella Wheeler Wilcox, in which she expounded the three principles of human development—the physical, the mental and the spiritual. And in her own beautiful language, she explained that it is only by combining the three principles that we can hope to reach the ideal of perfect development.

In somewhat like manner, may be explained the three principles of musical memorizing, the combination of all three of which is necessary for successful effort. These three principles, like the recipe given by Mrs. Wilcox, are the "physical" (or automatically), the "mental" (or visual), and the "spiritual" (or aural). Let us take each of these separately and analyze it:

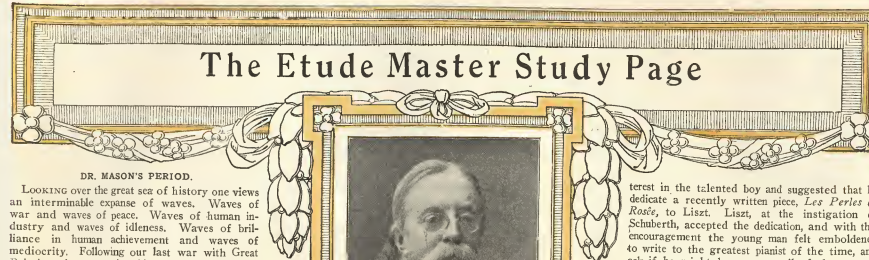
Constant repetition of a certain act inevitably produces a kind of "muscular" memory, so-to-speak, which is known as automatic action. Thus, we are able to sit at the piano in the dark and play while we converse with a friend at the same time, without thinking actively of a single note. To test this branch of your musical memory, lay a tablecloth over the entire keyboard, and try to play some piece that you have learned; or some evening, turn out the lights in your music room and try to play in the dark.

By the visual or mental memory, we recall the printed page just as we call to mind the image of a picture of the face of an absent friend. Just as the lens of a camera fixes the image of the object it faces upon the sensitized plate or film, so should the pupil's eyes fasten upon his brain the impression of the printed notes. To test your ability in this, look at a measure or two of music for a few minutes, concentrating your mind upon it; then putting it aside try to play the passage, and see how faithful your reproduction is.

In the "aural" or, as I like to term it, "spiritual" method (for it is certainly not connected with physical hearing), one listens to the melody and harmonies and reproduces them in like manner to the pianist who "plays by ear." To prove whether you have a good "ear" for music or not, have some friends to "dictate" a line of music to you; that is, to sing or play over a tune that you have never heard, before, and then try to write it on paper, or, if you cannot do that, to play it or sing it yourself.

It is true that some pianists memorize more easily than others, but it is certain that any student who earnestly desires to accomplish this end, and who combines these three principles, will by patient practice be successful.

The artwork which through all ages must be considered the highest and deepest artistic purposes can be given the proper expression.—RICHARD WAGNER.



DR. MASON'S PERIOD.

LOOKING over the great sea of history one views an interminable expanse of waves. Waves of war and waves of peace. Waves of human industry and waves of idleness. Waves of brilliance in human achievement and waves of mediocrity. Following our last war with Great Britain, there was in this country what was called an "era of good feeling." The making of a new country was a big task for big men, and they were not wanting in our early national history. Henry Clay, Daniel Webster, John C. Calhoun and Andrew Jackson ("Old Hickory") were types of Americans singularly representative of the youthful vigor and force of the United States. It is not surprising, then, that in our musical culture of the time we should find such a stalwart as Lowell Mason who in many ways was not unlike the great statesmen of the period in his ceaseless industry, his breadth of view, his native leniency and his patriotic desire to do something of permanent value for his country.

DR. MASON'S ANCESTRY.

Dr. William Mason was the third son of Lowell Mason, of Medfield, Mass., and of Abigail Gregory of Westborough, Mass., his wife. Both parents were of a long line of New England ancestry. In 1830, Robert Mason, an Englishman, came to the United States and landed at Salem. His son Thomas, of Medfield, Mass., and the homestead lands he acquired have remained in the possession of the Mason family ever since. When the village of Medfield was burned by the Indians in 1676 Thomas Mason and one of his sons were slaughtered. Lowell Mason was born January 8, 1792. He was instructed in the elements of music by local teachers, and when the young man went to Savannah, Ga., to take a position as a teacher, the pupil of F. L. Abel, who encouraged him to compose hymns. In 1822 he published a collection of music known as *The Boston Handel and Haydn Society's Collection of Music*. This was remarkably successful, and was widely used in the choir and the singing schools of the day. Such works were in great demand in that day and we are not surprised to learn that one of his books brought him the sum of \$100,000.00 in royalties. His sum seems inconsiderable when we remember how extensively Dr. Mason's hymns, *Nearer My God to Thee*, *Greenland's Joy Mountains*, *Boylston, Hebron, Olivet* and others have been sung, and the comfort and inspiration they have brought to thousands.

Dr. Lowell Mason's efforts to promote musical education in the public schools were too important to estimate. He worked night and day to spread the gospel of music. Even in Boston he was obliged to work without pay for one year to convince the City Council that music in the schools deserved public support.

MUSIC TEACHERS' ASSEMBLIES.

Another innovation of Lowell Mason was his plan of assembling music teachers in classes. At his Academy of Music in Boston teachers came from most of the eastern States for the purpose of refreshing their musical information. In 1837 he went abroad and learned much from European methods. His published experiences, *Musical Letters from Abroad*, all show that he was in many ways far in advance of his contemporary Americans in his appreciation of what was needed for the music of America of that time. Indeed it was through the efforts of Lowell Mason, George J. Webb and Henry Schmidt that the first Beethoven Symphony performance took place in America in 1841, when the Fifth was given with the aid of a symphony orchestra of twenty-three men, conducted by Henry Schmidt.

After a long life of constant activity and real value to American music, Lowell Mason died at Orange, N. J., in 1872. It is interesting to note that Baruch Mason, grandfather of Lowell Mason, who graduated from Harvard University as long ago as 1742, was a well-known teacher of singing schools. Daniel Gregory Mason, the well-known writer and composer, and Henry Mason, are nephews of Dr. William Mason.

The Etude Master Study Page

1829—THE REAL WM. MASON—1908

"The time has gone by when it was necessary for students of the piano to go abroad to complete a musical education."—Dr. Mason in 1901.

EARLY YEARS.

Dr. William Mason was born in Boston, January 4, 1829. His father was then organist of the Bowdoin Street Congregational Church, in Lowell, Mass. When the boy was a tiny tot of seven Lowell Mason placed him upon the organ bench and let him play the hymn *Boylston* while the choir sang. His instruction had come principally from his mother, although his whole home atmosphere was musical.

Lowell Mason saw a valuable asset in his son, and took him to frequent conventions where the boy played the piano accompaniments. The boy's next teacher was a congregational deryman in Newport, R. I., the Rev. T. T. Thayer. There he commenced playing the organ for the church services, and this shortly led to a regular appointment as organist of a congregation in Boston.

William Mason's first public appearance as a pianist took place in 1845 at the Odeon in Boston, where he performed the accompaniment for a string quartet.

At this time Henry Schmidt, a violinist, who also taught piano, was one of the leading musicians of Boston, and young Mason was placed under his care. A tale of student days is given in Dr. Mason's very interesting *Memories of a Musical Life*. The boy dreaded regular practice and would far rather spend his time in improvisation. Schmidt scolded him for it. Accordingly William prepared the next lesson with especial care. When the lesson time came he was nervous and again scolded for failure to practice. This made him indignant and he neglected his practice entirely. When the lesson came he played so well that his teacher complimented him, and it was then that the student learned that practice may not show its real worth at once, but may affect later work in an astonishing way.

YEARS ABROAD.

In 1849 William Mason set out for Bremen on the side-wheel steamer *Herrmann*. It will be remembered that this was the year of the famous insurrection in Saxony, in which Richard Wagner took an unfortunate part. Mason had planned to study with Moscheles in Leipzig, but abandoned it for a trip to Paris, where he had a chance meeting with Meyerbeer. From Paris he went to Hamburg, where he stayed for a time with the music publisher Schuberth. Schuberth took a great in-

terest in the talented boy and suggested that he dedicate a recently written piece, *Les Perles de Rodolphe*, to Liszt. Liszt, at the instigation of Schuberth, accepted the dedication, and with this encouragement the young man felt emboldened to write to the greatest pianist of the time, and ask if he might become a pupil of the master.

The reply came couched in such words that Mason misunderstood Liszt's meaning. The result was that instead of going at once to Weimar to become a pupil he deferred this until four years later. He did, however, visit Liszt at Weimar on the occasion of a Goethe Festival, and was most cordially received.

IN LEIPZIG.

In Leipzig Liszt first studied with Moscheles. Moscheles had been a pupil of Dionysius Weber, who had been so conservative that he abhorred Beethoven. Mason was accordingly surprised to find that Moscheles had himself turned into a conservative and would have nothing to do with Chopin. In later years the famous American teacher wrote, "They forget that in their youth they laughed at or criticized their elders for the same pedantry of which they themselves afterward became guilty."

It was the good fortune of young Mason to meet and converse with many famous musicians, among the first of whom was Robert Schumann, who gave him his autograph.

While in Leipzig Mason studied with Moritz Hauptmann in harmony and counterpoint, and with Ernst Friedrich Richter in instrumentation. Hauptmann, by the way, was induced to examine a book of Lowell Mason's hymns, etc., and after a careful perusal reported that he was very much gratified with the harmonies and the leading of the voices adopted by the American composer.

In 1852 Mason had the good luck to meet a brother Richard Wagner (Albert Wagner), and in this way found an introduction to the master, who was just then beginning to be recognized as a great composer. The meeting came about in Zürich while young Mason was on a tour with his parents. Wagner made a very great impression upon the American student. Mason found him "more like an American than a German," and tells him "a long fluent monologue in which Wagner devoted himself to Mendelssohn. Wagner invited Mason to go on a foot tour with him, but this was not possible because Lowell Mason and his wife were more or less dependent upon their son as an interpreter."

WITH DREYSCHECHEN IN PRAGUE.

In 1850 Mason went to Prague, Bohemia, to study with Dreyse, who at that time had a great reputation as a pianist and was particularly octavo playing. Mason received no particular hours a day. Before leaving, the American pianist spent the better part of the winter in Frankfurt am Main where he met many interesting musicians, among them Anton Schindler, Beethoven's friend. He followed the following January he was invited to St. Paul, France, to go to London to play at a concert at Elster Hall.

WITH LISZT AT WEIMAR.

In April, 1853, Mason decided to make another attempt to study with Franz Liszt, and accordingly directed to Weimar. Liszt informed him that he had been waiting for him to come for four years. Mason, much astonished, then learned that he had mistaken the master's letter. At the time Liszt had only two other pupils, Karl Klindworth and Dionys Pruckner, Joachim Raff and Hans von Bülow, however, frequently came back to the lessons, which were never given at set hours and which were free to the pupils. Liszt received his income from other sources. Raff became very much attached to Mason, and when, nineteen years later, Mason visited him in Frankfurt Raff ceased his lessons the moment he heard that his old friend had come running downstairs to greet him and was flinging his arms around his neck and hugging him.

DEBUT IN THE HOMETOWN.

In 1854 Dr. Mason returned to America with his parents and settled in Orange, N. J., a suburb of New York City. He determined to undertake an American tour, but met the difficulty of persuading the public that a whole evening of piano playing not interspersed with singing or some other form of music could be made interesting. Even Gottschalk depended upon assistance of this kind, and the piano recital was altogether new to America. A part of his program was to improvise upon themes submitted to him by the audience. Some of his work was done in the Middle West at a time when that came not so far from the frontiers of our settled sections. Once when the heat had been excessive he had the bravery to appear in a costume composed of the upper part of a linen "duster" in lieu of a dress coat.

While the programs of the time were more or less primitive, Mason always saw to it that there were representative numbers by Chopin, Liszt, Beethoven, Bach and Schumann, but it must have been very strange for the young man so recently emerged from the great music centres of Germany to have his audience request him to edify them by playing *Yankee Doodle* with one hand and *Old Hundred* with the other.

WORK IN MUSICAL EDUCATION.

In 1855, Dr. Mason started his work in music teaching, which continued for half a century. His first position was in a fashionable school for girls in New York. He was equipped with the best imaginable training in music, a life long association with famous musical people, a natural tendency to investigate technical problems seriously and conscientiously, and a similar native ingenuity in devising special exercises based upon scientific principles to solve troublesome matters. From the very start he found that a proper attention to rhythm in all his technical exercises was very essential.

INGENUOUS TECHNICAL EXERCISES.

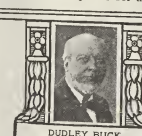
He also introduced the use of the full arm in such a manner that a particularly responsive touch was insured. Next he employed the famous two-finger exercise through various forms in such manner that very rapid results ensued. This exercise was highly endorsed by Franz Liszt, who also used it in his daily practice as a time-saver in technique. Finally Mason saw the necessity for the publication of his valuable exercises in book form, and the ultimate result of this was *Touch and Technique*, a work in four volumes, the first of which was devoted to the two-finger exercise, the second to scales, the third to arpeggios and the fourth to octaves and ligature playing. Up to that time books upon technique had been very much the same in all essential details. Here at last was a work representing new and original thought with explanatory notes written by an able teacher. Practical teachers saw at once that there were ideas and exercises of a new and most interesting character. The work was exceptionally successful from the start, and has won the highest praise, not only from Liszt, Joseffy, Gabriellwitz, Paderewski and other great virtuosi, but from thousands of teachers who employ it constantly in their daily work.



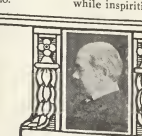
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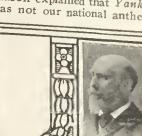
RAPHAEL JOSEFFY



DUDLEY BUCK



ALBERT ROSS PARSONS



B. J. LANG

NOTED CONTEMPORARIES AND COLLEAGUES OF DR. MASON.

THEODORE THOMAS.

In the fifties Mason associated himself with Theodore Thomas, Joseph Mosenthal, Carl Bernheim and George Matka in chamber music concerts, which were given with great success at Bowdoin's Hall at Broad Street, New York. The club was most progressive in its programs. Liszt's Trio for piano, violin and cello being one of the numbers played in 1855 at the first public concert. The quartet was known as the Mason-Thomas quartet and made innumerable successful appearances. Their programs were perhaps of a higher order than those of either Gottschalk or Thalberg who had long been the lions of New York. Mason knew Gottschalk very well indeed and tells how the older pianist advised him to avoid recitals because his music lacked "melody, spontaneity and naivete." Mason speaks of Gottschalk's clear, sparkling playing in the light of terms but makes a point of declaring that Gottschalk was incapable as an interpreter of classical music. Thalberg and Mason were the best of friends. The former lived in the home of Mason's brother at East Orange for some weeks and Mason was in daily association with him, playing discs with him and in fact learning much from the great contemporary of Liszt. Mason calls attention to the fact that the two great teachers were the result of not striking the keys from too great a height.

WILLIAM MASON at the age of eighteen.

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WILLIAM MASON at the age of eighteen.

WILLIAM MASON at the age of eighteen.

A REMARKABLE CAREER.

Dr. Mason's eighty years enabled him to view the development of music in America from a standpoint which few other men possessed. His personality was such that he made many friends, and from them he learned their most intimate views. All the American musicians of note he knew as his brothers. Among his intimates were W. H. Sherwood, W. S. B. Matthews and E. M. Bowman, none of whom survived him by many years. His pupils have been exceptionally successful as pianists. Dr. Mason's playing was particularly clear and clean. Every phrase was finely cut, and his inborn rhythmic sense and delightful touch gave it a charm that many will never forget. E. M. Bowman described it in these words:

"To him music was the art beautiful. Tone that was strident or noisy, effects that were extravagant and bizarre, found no place in his playing, his teaching, or his hearing."

The wide span of his life took him from the days of Moscheles and Dreyse to those of his later intimates, Hans von Bülow, Edward Grieg and I. J. Paderewski. His artistic sympathy touched all boundaries of his art.

In 1872 Yale University conferred the honorary degree of Doctor of Music upon Mason in recognition of his valuable services for music in the United States.

Dr. Mason died in New York of heart disease, July 14th, 1908, beloved by hosts of friends and pupils.

DR. MASON'S COMPOSITIONS.

On the whole, Dr. Mason is very greatly under-appreciated as a composer. He had a distinctive style in many of his works, and his melodies are often rich and spontaneous. While he did not succeed in leaving us anything of permanent value in the so-called larger forms, there are many of his pianoforte works which are marked by a finish and character which place them among the finest pieces composed for the instrument.

As a composer Dr. Mason holds a unique position. It was possible for him to cater to the public taste to the extent of writing a somewhat bizarre gag after the fashion of the concert pieces of the time. We must remember that in a growing country there must be log cabins before there can be palaces and temples. At no time, however, did Dr. Mason stoop to mercenary depths, but he was not above taking little themes like *Malbrook (We Won't Get Home Until Morning)*, *Buy a Broom* and *Polly Hopkins*, and making a very charming series of first grade dances from them.

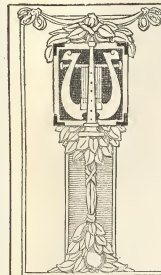
ANTON RUBINSTEIN.

In 1854 Mason met Rubinstein in Weimar and a strong friendship came to the two men was the result. When Rubinstein came to America, in 1872, he naturally too glad to cultivate such a friendship. Upon his departure for Europe Rubinstein proudly displayed a watch which he had dedicated to Mason. Some years later, surprised Mason by informing him that he had cast it to the winds as an American pianist. It was with some difficulty that Dr. Mason explained that *Yankee Doodle*, while inspiring, was not our national anthem.

Interesting Studies in Piano Touch

By the distinguished American
Pianist—Teacher—Composer

HENRY HOLDEN HUSS



[Henry Holden Huss was born at Newark, N. J., June 21, 1862. His father was a musician of note and taught him soon during the early years. Later Mr. Huss studied with the American specialist in Theory, G. B. Bates, and then at the Munich Conservatory under Rheinberger. He has written works in larger form which have been performed by famous American symphony orchestras. He has also appeared as solo pianist with leading orchestras. He married the accomplished singer, Ullricha Hofmann, and settled in New York City, teaching and giving master-classes in conjunction with his wife.—Editor of THE ETUDE.]

A noted police magistrate in one of our largest American cities remarked that, after an extended experience of many years, he had come to the conclusion that in thousands of cases which had come before him an overwhelming percentage had wrong as well as right on both sides. So it seems to the writer on the important and vexed question of artistic piano touch—with, roughly speaking, two widely different points of view taken by very well-known and famous pianists—both sides are in the right to a certain extent.

Let us see what these two points of view are. One side finds the solution and explanation of what constitutes an artistic piano touch in a purely esthetic question of the question. They hold that there is practically no difference between one person's touch and another's, that the quality of tone is the same however the impulse is given the hammer to set the string in vibration. Some musicians of this school actually take such an extreme and false position as to claim that an untutored child's touch and the touch of a cultured pianist are identical, that the only difference between them lies in the fact that the child has no artistic standards, no trained emotionality, no power of subtle gradation, no experience; while the artist has all these in a highly refined degree. If I should give the name of the famous pianist who is said to have taken substantially the above position, the readers of THE ETUDE would gasp with incredulous amazement.

The other "camp" maintains that artistic piano touch can be taught to *anyone*, that it is only a question of the adjustment and use of finger muscles, the weight of the arm, etc., used in certain fixed ways; and that it is not at all a question of taste, artistic judgment or temperament. Now, as the musical doctors have held and are still holding such contradictory opinions, how can the inexperienced student of the piano arrive at a satisfactory solution of this vitally important question? Let our police justice, referred to at the beginning of this article, we are forced to conclude that there is right on both sides. In other words, that it is a judicious blend (as painters would say of science and art, of nicely adjusted muscle action and emotion, and poetical feeling. It would be difficult to say just how many ounces of each!) *A propos* of the last sentence, I was told recently that a famous technical pianist, who had been repeatedly criticised for his want of temperament, finally got very much worked up on the question and plaintively said to a friend, "I must study harder than ever this summer, and get some temperament into my playing." One is tempted to inquire if he expected to purchase it in pound packages at the corner grocery!

MUSICAL TOUCH A MATTER OF DEVELOPMENT.

You will hear some teachers say, "A touch cannot be taught, one must have a natural aptitude for it." This is old-fashioned and frankly erroneous. It is true that musical taste, etc., can only be *developed* and not *created* by the teacher; but given a reasonable

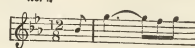
amount of musical aptitude, it is possible—if the teacher knows how—to teach a pupil to sing a melody on the piano with the fingers, as well as to play staccato and legato. It is surely important to commence the study of artistic touch very early in the student's career.

MUSCULAR ACTION AND TRAINED TASTE.

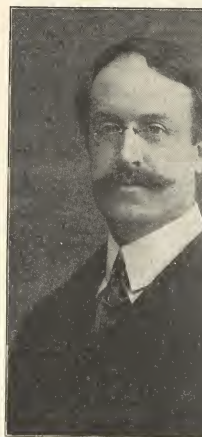
This article is not designed to *teach* the subtle art of touch; it is only a series of observations on the two points of view on this subject. The writer does not believe that the subject can be adequately and fully taught by the printed page alone (many advertisements to the contrary). Of course, it has oftentimes been proved abundantly possible to derive much real help on the subject from books and articles written by practical teachers (not by theoretical penny-liners).

Let us now return to our contention, that artistic touch is a marriage of controlled muscle action and trained emotion and taste. In order to do this, let us consider again the physical aspect of touch for a moment. It seems pretty well established by scientific experiment that if a key on the piano is struck with too much force, and with the muscles in a stiff and unrelaxed state, the resultant tone is harsh and has unsympathetic overtones combined with the sympathetic ones in the octave fifth and third, etc. So it seems, in spite of the asseverations to the contrary, that if we wish to produce a broad singing tone, we can best accomplish this by pressing the key down moderately quickly, not only with the aid of the fingers, but also with the weight of the arm. The reason that the tone of some otherwise clever and technically endowed pianists is flat and comparatively white and flute-like in quality, lacking the round, singing tone of the violoncello or French horn, is undoubtedly due to the lack of the above-mentioned finger pressure combined with the weight of the arm causing the depression of the key. Let us emphasize this point: the arm pressure is only used at the moment the key is pressed; immediately after this the arm should resume its relaxed condition. It is most important that the right and normal development of piano technique—and most especially of touch—that this question of the proper relaxation of the muscles is receiving more and more attention, and is being more and more fully believed by all artistically and scientifically-trained piano teachers to be an *indispensable* requisite of a normal piano technique, and especially of a beautiful touch. I have recently been asked to serve on the committee which is endeavoring to suggest the essential requirements expected of a piano teacher who shall receive the endorsement of the New York State Music Teachers' Association. We of the committee placed first and foremost, as one of the most essential requirements a thorough knowledge of how to use, and teach the use of, the proper relaxation of the muscles used in playing the piano. *A propos* of this, it is very significant to observe one of the greatest of pianists of all times, Ignace J. Paderewski. When he is holding onto a sustained melody note like the dotted quarter note G in the beginning of the well-known E flat Nocturne of Chopin, he will raise and depress his wrist rapidly several times; doubtless in order to maintain thoroughly the relaxed state of the playing muscles.

No. 1.



(A second section of Mr. Huss's article dealing with other phases of touch, modern pedaling, etc., will appear in a later issue.)



HENRY HOLDEN HUSS.

A Wonderful Record Which Should Stir the Patriotic
Pride of All American Music Lovers

AMERICAN-BORN MUSIC WORKERS

understand he tried to suppress the composition, for I suppose he lost interest in the tune when he found it was not hoary with age, and that its composer had not yet been epitaphed. Dvořák wrote a masterpiece, *New World Symphony*, suggested by so-called American plantation tunes, but he was not an American. He was a Bohemian, and not "in de land o' cotton," where the darkey tunes are supposed to be originated. Don't you see, it was Dvořák's great gratuity as a composer that enabled him to imitate the music of his American neighbor. The thematic motif of the symphony is imitative pure and simple, and his suggestion of the tune of *Yankee Doodle*, which was not "nigger," nor even American, but very provincial English, about the time he strove to imitate what are known in this country as fire-side songs. Nearly all the plantation songs so beloved in every section of our country were composed by Northern men. Glinka, the father of Russian music, wrote a splendid Spanish overture, and our own Edgard, Sillman Kelley, with his Irish name, is best known by his *Japanese Lady Picking Mulberries*; Ernest Kroeger, for his *Lalla Rookh*, and Arthur Foote for his *Irish Folk Song*.

That country that demands the greatest variety in musical expression gets it. That's why London and New York are the Eastern and Western Meccas of all musicians who have something to say. The music which is the widest appeal to the most people for the longest time is the music most representative of its country. That is the reason why the tunes of Stephen Foster rank so high. They are almost universal in their appeal and never seem to grow old.

THE MAN WITH A MESSAGE.

Stephen Foster had a message, although he may have been unconscious of it at the time; in fact, musical messengers are never cognizant of their missions. The man who would be a composer should, first of all, find out whether he has real inspiration. He must be totally convinced that he is the mouthpiece of that power beyond himself which constantly demands expression. Then he must have a technical equal to that demand. That is, if he has a few beautiful themes calling from within, he must have the ways and means to put them down in the most artistic manner. The God of inspiration is perfect in the tongues of all. It behooves his chosen people to understand, at least, one tongue thoroughly. Again, if the composer thinks he must have the heroic force of a Richard Wagner he must have the technique commensurate with the power of his conceptions. These two things are inseparable.

So many misguided students imagine that they could work wonders if they had sufficient technique. Technique is not so difficult to acquire. It is merely a matter of intelligence, time, industry and perseverance—qualities which most of us have in a reasonable measure. The inspiration without exaggeration or belittlement correct listen to them. Then again there are men with very great beauty and sing it from the bottom of the soul. If such men knew the basic laws of harmony but without technique genius is terribly limited. Indeed, it is almost impossible for the experienced composer the appropriate chords at the same time the melody him to catch new melodic ideas which otherwise might have evaded him.

A CORRECT UNDERSTANDING OF TECHNIC.

Many students plow methodically through books on various phases of musical technique without grasping the essential facts. All art, all science, and for that matter, all religion may be resolved into a very few simple facts. Knowledge is the broad understanding of these facts. The essential facts of Christianity, "Thou

shalt love thy neighbor as thyself," or in the Saviour's words, "As ye would that men should do to you, do ye also to them likewise," are worth more to us than libraries of theological discussions. So in music, too, and for the student of technique, the essential facts and such golden rules as, "Avoid consecutive octaves and fifths" and "Strive to have your voices move in contrary motion," are worth more to the student who masters them. Mastering a rule does not by any means imply that the student's work is done when he has memorized the words. It is the working out of the rule that he must make a part of his own habit of thought. If he should choose to write a chain of consecutive fifths in *La Bohème* and succeed in achieving an effect, the student should not "buy off the hands" and assume that consecutive fifths can be used anywhere, anyhow. Mme. Curie, working in her laboratory in France, went through innumerable experiments before she reached the triumph of radium—a new element, but evolved through long daily experiments with uses for examples, the more exercise paper the student with the view of observing acutely how other composers have achieved their effects, the more likely will he be to secure an original expression for his own message.

OUR DAY OF OPPORTUNITY.

The condition of Europe at this hour is so horrible that we in America are rubbing our eyes and wondering whether it can really be true. To those of us who have friends in the countries taking part in this war, it seems unbelievable. But as good comes from all things, we must see that this cannot fail to inspire us to create new works of art. Americans should work harder at this time than at any previous hour in our history. America is just now in many native lands must want to see it come bravely through these warring times with the Stars and Stripes still waving proudly and peacefully.

One must love to learn from America for a while to learn to love it best. Although I have the greatest gratitude for the reception given to me in all parts of the world, I find a new thrill every time I am on a boat with its bow pointed for "the land of the free." Some years ago when I was returning upon the *Teutonic* after a long absence abroad the sense of the dearness of my native land came over me and in a complete way instrumentation and all in my mind. As a song and a march it was adopted immediately and I am intensely proud of the fact that I have been daily in schools all over the country. I have been told many times that my music is full of the "fights" spirit, and even now the contending armies are playing my music as they march to the frontiers.

The troops may march to the battlefields with the military bands but in battle with the choice of going on the firing line the bandmen have the drums. The drummers are detailed to special duty, but the buglers are in the field. The German wind and percussion instruments for the parade, they use the change to the strings for indoor work. The French and Belgian bands are better fitted in concert work. English bands are a sort of compromise between the Teuton and Gallic. The other nations of Europe are copies of either the German or French instruments. England, I believe, has the most effective arrangers of music of the better for wind bands.

The instrumental combinations, as we know them today, are the string quartet, the Casino or dance orchestra, the brass band, the military band (composed of woodwind, brass and percussion), the concert band or wind orchestra, rich in color, and the single reed, double reed, woodwind quartets, and in the brass tone beyond the choral organ, to which is added percussion instruments and harp—the one stimulating

voice required from the strings,—and lastly the symphony orchestra, consisting of strings, woodwind, brass and percussion.

My band is formed entirely for concert work. For the performance of the works of Wagner, Weber, Meyerbeer, Richard Strauss, Berlioz, Saint-Saëns and other great tone painters and orchestral instrumentators, I have made it rich in quartets, and I believe in many of the modern compositions, our "palette" is the most satisfactory.

Many of the best players in my band are Americans. Mr. Herbert L. Clarke, the solo cornetist, is probably the finest performer on this instrument of all times. Mr. Arthur F. Foy, for many years associated with me as a solo trombone, was a remarkably fine executant. Indeed the promise of fine American band performers is very great and Americans may be proud indeed of this phase of our musical development,—a phase which has already met with world-wide recognition. It is a matter of history that my band has made five tours of Europe and has encircled the world, and that could only be accomplished by the warmth and cordiality of our receptions in various countries.

HOW TO DEVELOP SIGHT-READING.

E. A. GREY.

The following should prove helpful to those who have difficulty in reading at sight. Take a simple piece and play each hand separately. With the hand not in use hold a piece of sheet music or a folded newspaper about eight inches above the keyboard, completely concealing the playing hand and the keys, so that it becomes necessary to read by feeling the keys, instead of looking at them.

Much time in reading is saved by thus keeping the eyes constantly fixed on the printed page, instead of raising and lowering them from the music rack to the keyboard, and often losing one's place by doing so.

This method of reading develops the sense of key and finger positions, so that the hand, instead of picking the chord as a unit, and instinctively forms the right position to grasp the chord.

The ear also is developed, and soon becomes keen enough to detect and correct a mistake without the aid of the eyes, and to distinguish between good and bad tone. When playing both hands together it is nearly always possible to find some one who is willing to hold the paper for a few moments; or, on a grand piano, the rack alone can be pulled forward and the paper layed across them.

A few minutes should be given to reading in this manner every day, and the results will be found to be worth the effort.

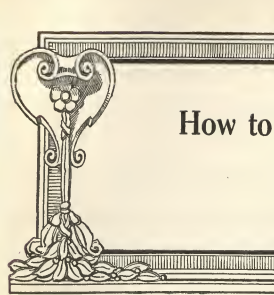
MUSICAL WAR CODE PUZZLE.

The following strange-looking names are simply the letters of the names of very famous musicians of the European countries now at war. The letters are of course mixed up. Copy them on cards and give them to club members, asking them first to make out the names of the musicians and then write after the names the country from which the musician comes. The names are those of living musicians.

1. Esay.
2. Tsarus.
3. Sledub.
4. Haler.
5. Goler.
6. Mofcinhar.

The enterprising pupils will of course write the name of the best known work of the composer after the letters.

A fine prize for this Puzzle Game would be framed pictures of the composers represented by the letters. The whole set may be bought for ten cents, but the picture, the frames just fit the postal-size picture, the whole cost being about \$2.00.



By the Noted American Composer, Organist, Teacher

JAMES H. ROGERS

teacher knows how hard it is to get pupils to differentiate properly between an allegro and an andante. The slow movements lack repose, the quick ones lack fluency and brilliancy. That this failing is due to faulty training rather than to a deficient sense of proportion on the part of the pupil is no doubt true. But it is a defect that must be overcome before any real progress can be made toward expressive playing. Now, this matter of an appropriate tempo is not to be settled in a word, even when composers



JAMES H. ROGERS

have given a metronomic indication of their wishes. Universal usage has modified, in one direction or the other, more than one metronome mark of even our greatest composers. For example, who plays Schumann's *Nachtstuck* in F ♯ = 96? No one, so far as I have heard, and it is a favorite piece with all pianists. About 120 is the customary tempo. Many play it still more slowly. Or take a piece that requires real velocity. Some time ago I read a really good piece of music to a correspondent who asked me to tell her how fast Mendelssohn's *Spinning Song* should be played. Very sensibly Mr. Hoffmann answered that it was impossible to say, definitely, how fast the piece should be played. It depended on the pianist's technique. Needless to say, that if the speed at which this piece is played by the great pianists were absolutely essential, it would very seldom be heard. The point is that speed is a relative, not a fixed, quantity. But if the character of a piece demands animation and swiftly moving passages, there must be enough velocity to give the listener the impression of speed, or the performance will be quite ineffective. Let us put down an appro-

prate tempo, then, as our first requisite toward interesting playing. This leads us very naturally to another requisite. And that is that on no account should a pianist attempt a composition that is beyond his technical powers. I think it was Mr. Fricke who wrote not long ago that it was not surprising that so many people preferred "rag-time" to the better class of music, since the former was ordinarily so much better played. An acute observation, whether or not my memory serves me well in imputing it to Mr. Fricke—than whom we have no clearer thinker and writer on musical topics. The pianist, to play interestingly, must choose pieces which he can play with ease, giving his thought to the musical content, with a mind free of worry regarding possible technical mishaps.

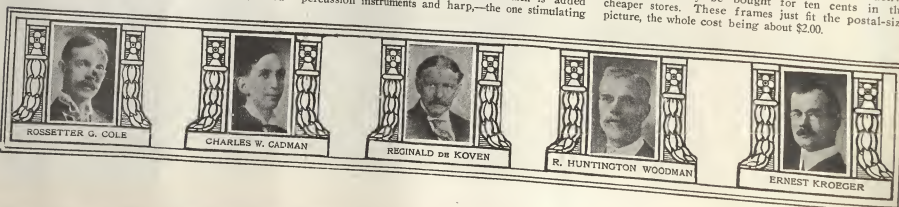
One of two other points before I take up the principle which lies at the foundation of expressionless playing. The pianist must dismiss all thoughts of personal display. Nothing so defeats its own object as so-called "showing off." Play as brilliantly as your powers will permit, but do so simply, sincerely and without ostentation.

TRUE EXPRESSION.

Again: practice expression. Listen to your own playing. Everybody hears his own playing, of course. Not so many listen to it understandingly and critically. Granted that true expression is the manifestation of a musical nature, you may imagine that your musical nature is incapable of development, of enlargement, of enrichment? Do you not find your appreciation of the master-works of music growing, year by year, as you listen to the performances of fine orchestras and great solo artists? You do, of course, if you care for music at all. And you really listen when you attend a good concert. Why not listen to yourself, if you wish to acquire the qualities that attract the attention of an audience? Let me suggest that the next time you attend a piano recital you try to remember distinctly some finished bit of phrasing, some well-modulated fragment of melody, or some stirring rhythmic episode, and when you get home, "try it on your piano," as the advertisements have it. Do not fear for your "individuality." Music, whether considered from the creative or the reproductive standpoint, is an evolution. Just as the composer must study the works of past masters, so must the pianist study the interpretations of great players. Individuality, the personal note, will come in due time, unless the musical soil be barren.

And now, what is the principle to which I referred earlier, the principle upon which the whole structure of musical expression is based? In a word, it is good phrasing. Phrasing is to music what inflection is to speech. You and I can, I dare say, speak the words of Hamlet's soliloquy as clearly as any. Naturally, in the actor's art. By inflection, the subtle emphasis, by a true sense of values he brings the dramatist's thought convincingly to his audience. Precisely so in music. As in the relation of words to the sentence, so is the relation of measures, and parts of them, to the phrase.

(A second section of Mr. Rogers' article dealing with practical phrasing, shading accent and expression will be presented in a later issue of *The Etude*.)



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On the following day, September 26th, at two-thirty in the afternoon, the opening ceremonies were held in the Home, the spacious dining-room being used as the assembly hall for this purpose. At least three hundred guests were present, many coming hundreds of miles for the opportunity of attending. The assembly included large numbers of the most distinguished residents of Philadelphia. The weather was magnificent and the whole occasion was altogether exceptional in that a wonderful spirit of brotherly unity seemed fairly to electrify the audience from the start. This was so noticeable that most everyone was conscious of it and mentioned the somewhat unusual phenomenon. Laugh-

By GUSTAV L. BECKER
 embodying a letter from Dr. William Mason

February 7th 1897

Helen Ware Orem, Miss Anna C. Olausson College: Mr. and Mrs.
 A. Jackson Penabody, Mr. Eugenio di Pirani, Miss M. A.
 Porter, Mr. M. M. Prialoux (of Messrs. Charles H. Hiltson &
 Co.), Miss Emma A. Price, Miss Caroly Perot, Mr. Samuel J.
 H. F. T. Seabury, Mr. George Chadwick Stock, Mr.
 Robert Patterson Strline, Miss Adele Sator, Mr. and Mrs.
 Santos, Mr. Scott, Mr. Uelma Clarke Smith, Miss Naina dos
 Miss M. R. Twelves, Mr. Arthur I. Tubbs, Mr. and Mrs.
 H. Godfrey Turner (Mme. Adelaide Powell),
 Mr. and Mrs. Edward B. West, Mr. and Mrs. Winchell, Mr.
 Edmund Wolsiefer, Miss Whitney.
 Mrs. E. E. Ziegler.

MUSIC **UBIQUITOUS.**

Music just fills the air! If the quality of most of it is not up to high-standard it is because most of the people have not yet had sufficient opportunity for higher musical culture. They naturally will play and sing, and prefer to listen to that which appeals to them, and that which is most abundantly presented to them. If those that have grown up lacking all musical culture, once catch the music fever they must necessarily start at some point within their reach, not in regard to the complexity or refinement of that which is presented, but also, considering music equally as a language.

with something that can readily be understood and appreciated. But once the musical sense has been awakened in those whose nature is otherwise already refined, they will of their own inclination discriminate more and more in favor of the music expressing the best and most noble that is in their souls. Those, of course, whose nature is crude and vulgar, will still prefer music of their own kind, unless through a longer and serious study of the best in music they become more refined. It takes long indeed, with continuous impressions of artistic influences, before the public taste at large can be cultivated to a considerably higher level. Merely hearing good music, except in the case of young, growing minds, exerts only a small permanent effect; therefore much of the supposedly cultivating influences are wasted. Would-be public "musical benefactors," instead of giving so many free concerts of complicated classical or "high-brow" modern music, should make at least half of the programs consist of well written compositions of simple form and texture, yet beautiful and noble in content; and with these performances, have some capable, musically enthusiastic lecturers give an illuminating analysis of at least one of the compositions, so that the audience may in time desire to attend concerts, not merely to be amused or to relax their nerves, or because they are expected to attend, but in order to learn something, to enrich both mind and soul with new and inspiring impressions.

Important services have been done in this direction in New York by Dr. Damosch with his Symphony Concerts for Young People; also by Mr. F. X. Arns with his People's Concerts; and all over this country by David Bispham, with a record of over a thousand lecture-recitals.

We are making some progress then, when we realize that the influence of music depends not so much upon the quantity bestowed upon the listener, as upon how much of it can be assimilated!

Though admitting that we have misdirected much effort, and have too lavishly spent our money on highly expensive orchestral concerts of the exalted symphonic character, on grand opera stars at several thousand dollars a performance each, and in other directions, we yet, through force of *other influences*, that do not as a rule receive the credit due them, may account for the evident advancement.

(The second section of Mr. Becker's article will appear in a later issue.)

RICHARD STRAUSS AND HIS NOTE-BOOK.

STRAUSS can himself play nearly every one of the orchestral instruments. The complexity of his works leaves even Wagner behind. He has conducted them in all the capitals of Europe, and has often quite exhausted his players in his powerful upbuilding of climaxes. Some interesting things have been recorded about his methods of composing. He is very fond of playing ball at his Bavarian home, and a friend who has often enjoyed that pastime with him reveals the fact that themes for his *Rosenkavalier* frequently occurred to him during the game. Every now and then, he would stop suddenly, let the ball fall to the ground, take out his note-book and jot down an idea. Several of the prettiest melodies of the opera came to him in this way. This author adds that in working out his ideas later at the piano the composer is very thorough, often copying or correcting a part half a dozen times; occasionally, indeed, remodeling practically the entire composition, or five times.

He himself says: "Wherever I am I compose. Whether in my quiet country home or in the noisiest international hotel, in the solitude of my own garden or in a railway train, my note-book is always at hand. As soon as a suitable motive for the theme which is occupying my mind occurs to me it is at once entrusted to my faithful companion, my musical note-book." This reminds one of Beethoven and his sketch-books, which he always carried about with him.—CURTISS HANSEN, in *Modern Musicians*.

Musical Criticism in America

By FRANCIS LINCOLN

IMPOSSIBLE as it would be to do justice in a short article to all of the many excellent critics in musical work in our country, it is interesting to note something of this wonderful phase of our culture. Starting with John Sullivan Dwight, we find a peculiar type of American writer, who brought both the dignity of the antiquarian and the substance of the philosopher into musical criticism. Dwight had his predecessors in our like *Lectures from Great Masters*, were written with a to the standard he set. Dwight was born in 1813, and graduated from Harvard in 1832, becoming a minister in 1836. His interest in music drew him away from the pulpit, and in 1852 he founded the *Journal of Music*, which continued until 1884, doing an enormous missionary work for music in America.

Among the contributors to Dwight's *Journal* was Alonzo Wheelock Thayer, who was born four years after Dwight and was also a Harvard graduate. Thayer spent forty years in Austria in the diplomatic service of the United States, and during this time he was enabled to gather facts regarding the life of Beethoven. These formed the basis of a four-volume work, three of the volumes only being printed. This was written in English and then published in German. No work comparable with it upon the same subject has yet appeared. The foremost biographer of the greatest of German tone-poets was, first and foremost, an American.

Among the regular contributors to *The Etude* in this section of the journal have been American critics who, whose works have had a great formative effect upon the advance of music. Mr. George Putnam Upton, who this month celebrates his eightieth birthday, is a pioneer in the field of the rank of American musical criticism. His *Standard Opera*, *Standard Symphony*, *Standard Cantatas*, *Standard Concert Guides*, etc., are all of them extremely useful works and have had sales of nearly half a million. Mr. Henry T. Finck has a long series of valuable musical books to his credit, to say nothing of his books on non-musical subjects. His *Life of Wagner*, in two volumes, is one of the best biographies of that composer. Mr. H. E. Krehbiel, long the music critic of the *New York Tribune*, has written a large number of interesting musical works, the best known of which is unquestionably *How to Understand Music*, which has gone through many editions. Mr. W. J. Henderson, although self-taught in music, has written successful operettas and other kind of numerous books which have met with wide appreciation. His *How Music Developed*, *The Orchestra and Orchestral Music*, as well as a treatise upon voice study, have been widely read.

William Foster Athorp for many years rendered splendid service for the cause of American music by writing descriptive notes for the Boston Symphony programs. Part of these were published in book form later, and remain as a permanent record of this able writer's genius. Athorp, like Finck and other fine American musical critics, was a pupil of J. K. Paine at Harvard.

At least two of our musical writers have also been lawyers. Philip Hale, of Boston, after leaving Yale, practiced law for a time and then took up music as his life work, studying with such masters as Felix Rheinberger and Gullman. Since 1902 he has written the notes of the Boston Symphony Orchestra programs. Philip H. Goep, after studying in Germany and graduating from Harvard, became a member of the Pennsylvania bar. His program notes for the Philadelphia Symphony Concerts have been widely read, and his three volumes upon the *Symphonies and Their Meaning* are the most important works of their kind.

Dr. Theodore Baker won a significant place among American writers on music through his excellent *Biographical Dictionary of Musicians*, in which his judgment of the relative importance of those about whom he has written is most excellent. W. J. Baltzell, for many years managing editor of *The Etude*,

and then (since 1907) editor of *The Musician*, has produced historical and biographical works which have been given a high estimate in the educational world. His best known book is his *History of Music*. E. M. Bowman did much in the way of writing that was very helpful, and his *Master Lessons in Piano Playing* is an exceedingly practical work. Anna Alice Chapin has produced useful books for children, some of which are *Letters from Great Masters*, were written with A. Crawford.

Among the widest read writers upon music at the present time must be reckoned Mr. Louis C. Elson and his son, Arthur Elson. It is difficult to say just which one of the score of necessary books by these writers has been the most useful. The name of Elson upon a work insures both interest and inspiration. Mr. Louis C. Elson's *History of American Music* is the most comprehensive work upon our national progress in the total art. Mr. Arthur Elson's *Critical History of Opera*, *Woman's Part in Music* and *Music Club Programs* have been widely admired.

No American book has been more widely read in the musical field than Amy Fay's *Music Study in Germany*. Her interesting lessons with Tausig, Liszt, Deppe and others make splendid reading, even though written many years ago. Alice C. Fletcher is another American woman who has added to our national reputation for research by doing much to preserve the music of the Indian tribes of our great west. A similar service, no less important, has been performed by another American woman, Frances Denmore, whose works have been published by the Government.

In the theoretical field we have had many worthy men who have given invaluable assistance to students of harmony, interpretation, etc., among them Stephen Emery, Arthur Foote, Percy Goetschius, J. C. Goodrich, Dr. Hugh A. Clarke, W. R. Spaulding, Thomas Tapper, Hollis F. Dann, Charles F. Farnsworth, Dr. Henry K. Hanchett, N. J. Corey, Clarence Hamilton, Hamilton MacDonnell, G. W. Chadwick, E. E. Ayres, Leroy B. Campbell, W. S. Mathews, Louis Corne, A. Russell, Geo. Coleman Goo, A. E. Heacock, Carl Metz, E. Dickinson, W. S. Pratt, Dr. William Mason, William Horatio Clarke, and many others.

One of our unique American writers upon music is Rupert Hughes, whose *Contemporary American Composers* and *Musical Encyclopedia* have been very successful. At the same time the large fortune which Mr. Hughes is said to have earned is not due to his musical works but rather to the royalties upon his exceptionally successful plays and novels.

Of all American critics probably only one has attained a reputation as a critic of drama and art as well. That one is James Huneker, whose books have been a large sale in Europe as well as in America. Mr. Huneker has a literary style all of his own. He is cosmopolitan in his views and his name has won a place among the foremost critical writers of all times.

Thomas Tapper, who was born in Philadelphia, January 31, 1860. In his native city he studied with Michael Cross, and in Paris with Theodore Ritter and Dauterle. For a long time he was associated with Gustav Kuhn as an assistant in New York, thereafter becoming dramatic critic of the *New York Sun*. His *Life of Chopin* is one of the most penetrating and sympathetic of all biographies.

Gustav Kuhn has made a unique position for himself through his special attention given to books on the opera. Henry C. Laher, of Boston, is the author of an interesting series of works, the best known of which is *Famous Pianists*.

Thomas Tapper has a large number of excellent books to his credit in many different lines of musical endeavor. Probably he has been the most productive of all American writers of musical literature.

Indeed, the more we consider this subject the more we realize the necessity for its continued discussion in a later issue.

The Teachers' Round Table

Conducted by N. J. COREY

DOUBLE FLATS AND SHARPS.

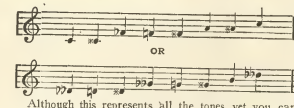
"Why are double flats and sharps used? Why not write the note G, instead of G double flat? Is it merely a matter of choice, or just to obey the rules?"

Your remark about the rules sounds as if you might be a socialist or anarchist. The elementary conception of a rule or law is—something that is a menace to personal liberty. A more advanced understanding learns that law is a fair adjustment of the relations of man with man. With advancing civilization these relations change and broaden requiring a corresponding re-adjustment of laws. Simple conditions prevail in art. Rules are not made just to confuse the understanding of musicians; if music is the subject in question. They make for a simpler adjustment of the relations between the various elements that go to make up the art. Without rules, or principles, only chaotic conditions could result, and there would be no systematized art that anyone could comprehend or write.

Apply this to your question. The degrees of the staff are used to represent musical sounds, and to make them intelligible to the understanding notes are used, the letters of the alphabet being employed to individualize them. The musical alphabet consists of seven letters, which are duplicated for each octave. The diatonic scale is a family of tones whose relations are fixed by rules or principles, representing a key, or tonality. The eight tones of the scale are each represented by a single letter, the eighth being a duplication of the first. The tonal system is divided into twelve sounds to the octave, known as half-steps, or, if you wish to go still deeper into theory, seventeen sounds, as theoretically there is a difference between each half-step, and so on. A staff of twelve C sharp and D flat, and so on. A staff of twelve lines and twelve corresponding letters would result in inextricable confusion to the eye and understanding; hence the seven letters, and the alteration signs, such as sharps, flats and naturals.

Seven letters are used in writing the scales, as C, D, E, F, G, A, B. You doubtless understand the "Circle of Fifths" or the order in which the scales follow one another. Next following C is G. In this you have F sharp substituted for F, not necessarily because F is raised a half step, but because F sharp is the name of the seventh sound in the key of G. Much confusion will be avoided as soon as students learn to think of sharps and flats as not representing any other sound than that has been altered, but each tone is itself an entity in the tonal conception, with the name F sharp, G flat, or other degree of the scale as the case may be.

It would be as reasonable, theoretically, for you to ask why G flat is not written as the seventh tone in the scale of G, as to ask your question in regard to double flats. In such case you would have the letter G represented twice in the same scale, as for example, G, A, B, C, D, E, G, F. In writing the letter F would not appear at all. This idea may be carried to a ludicrous extreme, and you can represent the scale of C major with three letters, as follows:



Although this represents all the tones, yet you can readily perceive that it must be orthographically incorrect, as it only contains three letters. Correct spelling and grammar exists in connection with music as well as language.

Follow your circle of fifths farther, C major, G major, D, A, E, B, F sharp. At this last key, F sharp major, if you have not yet carried your study of theory very far, you will say the sharp key is changing enharmonically to G flat major, and passing down through the flats until C major is reached again. Theoretically, however, the sharps may continue, F sharp major, C sharp, G sharp, D sharp, A sharp, E sharp and B sharp, which although representing the same sounds as C major, yet has twelve sharps in its signature. These keys written on paper would be extremely confusing to the eye, with their enormous number of sharps and double sharps. Hence the substitution of flats, whereby the second half of the circle of fifths becomes as simple as the first. Meanwhile, in composition a temporary excursion into another key may cause a passing modulation, so brief that to change the entire signature of the passage would be out of the question. The required note, therefore, will have to be a double flat or sharp, as the case may be. Otherwise, as indicated above, the same letter would occur twice in the diatonic scale of the given chord. When you have taken a course in harmony you will have no difficulty in fully understanding the point at issue.

AN INCORRIGIBLE.

"I have a ten year old boy as a student whose mother has absolutely no control over him. His mother has always said to come for a lesson but he is always angry and very defiant. I have tried to be friendly with him and his mother, but I have no discipline the lessons. What can I do?"—W. K.

You ought never to accept any pupil who will stultify your own independence of action in your work. Such a course invariably leads to disagreeable consequences. Have you tried to appeal to the boy's sense of justice? The spirit of fairness is generally pretty strong in boys. If approached in the right way. Can you not talk to him and ask him if he thinks it quite fair for him to vent his feelings on you? That you are not to blame for his being obliged to take lessons, and practice the piano, and that it is hardly fair, therefore, to take it on you. You may be able to bring him to feel this, and out of development a liking for you. Once get him to like you and you have an opening wedge. Be sure you take an interest in all his affairs and sports, by discussing them with him, and making him feel that you think they are just as important as he does. Get enthusiastic with him; be a good sport with him. He will soon begin to feel that you are not so bad after all. Make his piano work as easy as possible, letting the piece idea predominate. Don't try to keep his attention occupied too long on his work, but interrupt the lesson hour with frequent incursions into his affairs, returning to the lesson with a fresh interest thereby. Have a good time with him at every lesson and make him feel that he is having a good time, only insisting that he ought to do his practice well because he wants to be fair

to you, as well as be a smart boy, and because you are making his lessons very short. With a boy of this sort two lessons a week are almost a necessity, as the greater share of his progress in the early stage will be made while he is with you. Frequent attention is imperative. He will get entirely out of the spirit of the whole thing, when you may have aroused him, by the time a week has passed. If you are unable to make any progress with him after a reasonable trial, there will be nothing left but to have a talk with his parents and get excused from the task. It may be that he is too violent in the music sense that it is useless to keep him at the work. There are many in this class. Or it may be that he is simply overworking with animal spirits with a certain amount of self-indulgence coupled with laziness. If your task is by no means an enviable one, although you may be able to solve the problem along lines similar to those I have indicated. One thing will suggest another.

TO BEGIN WITH.

"How much ground should the average child of eight or ten cover in nine months, with one lesson a week, and forty-five to sixty minutes a day for practice? Perhaps I would better ask what should be taken the first year, and what the second? I am anxious to make my work as enjoyable as possible for that of teachers."—G. M.

This will depend entirely upon the natural ability and application of the child. Forty-five minutes is not a long practice period, and yet a bright, energetic child will accomplish more in that time than an apathetic one in two hours. Very few how much can be accomplished by close and steady application for a limited time, and how the work drags when one dawdles. The number of students at the keyboard is legion. In the first year, however, Prescher's *Beginner's Book* and supplementary pieces should be finished, and a start may be made in the first book of the *Standard Course*. By the end of the second year the student may have finished the second book of the *Standard Course*, and made a good start in Czerny-Liebling, first book, perhaps finished it, besides taking a number of supplementary pieces, and working on scales and arpeggios. It is a matter of regret that two hours cannot be made available, for all and more than this could then be accomplished in one year. Do not assume that the work of all city teachers is good, merely because they live in a large center. Many of the poorest teachers I have ever known have been in large cities, and many of the very finest have lived and worked in very small places.

COUNTING WITH FOOT.

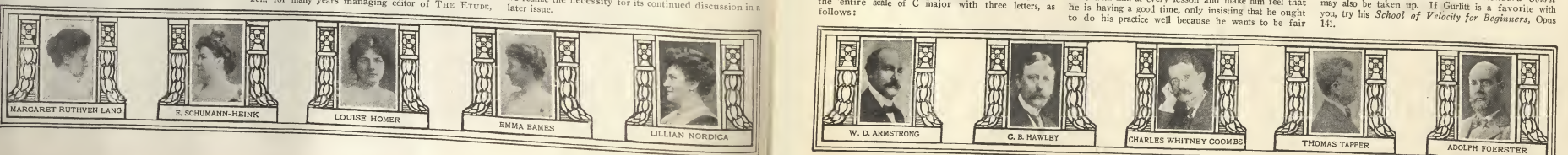
"I have a pupil who came to me with the bad habit of counting with his foot. He has done this so much, that when I try to make him sit with me while counting, it is very irregular."—J. F.

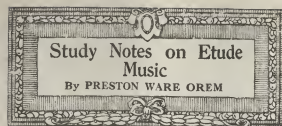
This is simply a case in which your pupil has not yet learned how to count. This being the case you cannot expect him to at once begin audible counting with difficult music, that is, music that is difficult for him. He must have individual practice in counting, taking first pieces that he knows thoroughly for the sake of practice in counting. Then try him on very simple pieces. Also let him practice counting aloud while he is doing the playing. You can only treat this defect in exactly the same manner that you would a shortcoming in finger technique, namely, start at the simplest point and gradually work up until the same ability is reached that he possesses in other departments.

NEXT IN ORDER.

"Will you please tell me what studies a pupil should be able to take when he has completed Czerny, Opus 117?"

You will find the first book of Czerny-Liebling most excellent, omitting, perhaps, some of the easy numbers. The second book of the *Standard Course* may also be taken up. If Gurlitt is a favorite with you, try his *School of Velocity for Beginners*, Opus 141.





SCOTTISH TONE PICTURE—E. A. MACDOWELL.

Any number of THE ETUDE devoted to American music would be incomplete without an example of the work of Edward A. MacDowell. *Scottish Tone Picture* is one of a set of *Six Poems After Heine*, Op. 31. While these pieces show something of the influence of Schumann and other composers of the romantic school, they are, nevertheless, highly original and characteristic. Each of the pieces has as its motto an appropriate verse from Heine.

The *Scottish Tone Picture* is perhaps the most successful of the set. In studying this piece the player should read the verse over a number of times and become thoroughly imbued with the spirit of it before attempting to play the music. It is a very realistic piece of tone painting. Grade V.

BABBLING BROOK—WILSON G. SMITH.

Mr. Wilson G. Smith is a representative American composer, pianist and teacher of high attainments. *Babbling Brook* is a highly playable teaching piece of characteristic vein. Pieces of this type should be played with almost automatic precision, and to accomplish this end will require diligent practice, since all the finger work must be executed with the utmost exactitude at a brisk rate of speed. Grade III.

OLD MOTHER HUBBARD—J. H. ROGERS.

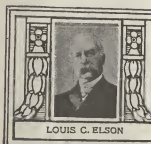
Mr. James H. Rogers, one of our leading American composers, has the happy faculty of being able to write in all forms. His first grade teaching pieces are equally as successful as his larger vocal and instrumental works. *Old Mother Hubbard* is taken from a set of pieces recently composed, based upon familiar Mother Goose rhymes. Young students cannot fail to enjoy this piece. Grade I.

DANCE OF THE MIDGETS—C. W. CADMAN.

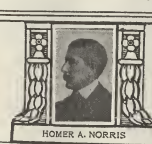
Mr. Charles Wakefield Cadman is a young American composer who has been coming to the fore very rapidly during recent years. His *Dance of the Midgets* is an exceptionally attractive teaching piece; it is very piquant in rhythm and harmony. In pieces of this type the finger work should not be taken too lightly. Crispness of effect is desirable, and this demands an almost non-legato touch. Grade III.

LA TANDA—E. HOLST.

The name Holst is a popular one in American drawing room music. Edward Holst was born in Copenhagen in 1843 and died in New York 1899. He settled in New York in 1874 and was in turn an actor, stage dancer, dancing master and playwright. During this time he was an industrious composer, writing many songs and pianoforte pieces of lighter character. *La Tanda* is a representative work, written in his best vein. It is brilliant and characteristic throughout, without making inordinate technical demands. Grade IV.



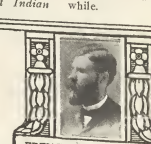
LOUIS C. ELSON



HOMER A. NORRIS



HENRY T. FINCK



EDWARD BAXTER PERRY



JAMES HUNEKER

VOICE OF THE 'CELLO—H. WEIL.

Voice of the Cello appeals to us as a very appropriate title for a piece of drawing-room music in the singing style, since the 'cello of all instruments is supposed to approach more nearly to the quality and expressiveness of the human voice. This dreamy nocturne must be played throughout with taste and poetic expression, all the ornamental passages being taken very lightly and delicately. Grade IV.

MAZURKA ARABESQUE—GEORGE D. MARTIN.

Mr. George D. Martin is a contemporary American composer of promise, who has been represented frequently in our ETUDE pages in the past. *Mazurka Arabesque* is one of his recent works. This is a showy drawing-room piece, which should be played in a dashingly manner, with strong rhythmic swing. Special attention should be paid to the execution of the arpeggiated passages in sixteenth notes, in order that they may come out clearly. Grade IV.

FESTIVE HOURS—J. F. FRYSSINGER.

Mr. J. F. Fryssinger is known extensively through his many popular pieces for the pipe organ. He also writes charming piano pieces; *Festive Hours* is an excellent example. This is an idealized waltz movement, which should be played in rapid rhythmic time in order to gain the best effect. It will prove useful as a recital piece and it will serve also as a study in rapid finger work. Grade IV.

ALLEGRO FROM SONATA IN E-FLAT—J. F. HAYDN.

In each issue of the ETUDE we aim to present a selection from the classics. In the case of sonatas and other works in lengthy form, it is not always possible or desirable to give the complete composition. In the classic sonatas there are many gems which should be rendered available for the player of average attainments who may not always care to study the complete piece. It is just like extracting a favorite verse from a lengthy poem. The *Allegro* from Haydn's *Sonata in E-flat* gives the two themes of the first movement complete, together with the connecting groups and coda, but omits the "working-out section," known as the exposition. Grade IV.

CRUSADERS' MARCH—WALTER SCHARWENKA.

The composer, Walter Scharwenka, is a son of the well-known composer Philip Scharwenka and a nephew of Xavier Scharwenka. The *Crusaders' March* is a dignified composition in the grand march style. It is refreshing in these days, to find one of the younger composers still adhering to classic models and accomplishing original effects while preserving a purity and elegance of harmonic diction. In the latter part of this march the well known German chorale "Jesu Meine Freude" is introduced very happily. Grade V.

EGALANTINE—E. F. CHRISTIANI.

This is a very graceful and piquant bit of writing, by an experienced contemporary composer. It should not be taken too rapidly, but careful attention must be given to the phrasing and to all dynamic markings. Grade IV.

CROWNED WITH ROSES—H. A. FARNS.

Crowned With Roses is a fascinating dance movement with a variety of catchy rhythms. The first theme is a sort of *mazurka* movement and the second theme is more in the Spanish style. This will make a very good intermediate grade recital piece. Grade III.

EAST INDIAN DANCING GIRL—W. W. SMITH.

A bright and characteristic little movement introduces an American composer who is new to our ETUDE readers, Mr. Walter Wallace Smith. *East Indian*

Dancing Girl is one of a set of three teaching pieces recently accepted for publication. It should be played with snap and vigor. Grade III.

NOCTURNE—CHOPIN-HARTMAN.

There are many of the standard classics which, by a careful rearrangement, may be rendered available for young players. When such rearrangement is accomplished without doing artistic violence to the original it is very desirable. Young students cannot too early become familiar with the gems from the larger classics. Mr. Hans Hartman in his rearrangements from the classics has been singularly happy and successful. In particular his arrangement of the *Chopin Nocturne, Op. 9, No. 2*, is very satisfactory. This will make a splendid study piece. Grade III.

LA SERENA—RULOF ROGER.

La Serena is intended to be used for one of the most popular dances of the present day, the *Marixie*. There is nothing about this dance, by the way, which requires music in any of the complicated rhythms; in fact, dancing masters tell us that a steady movement in moderate double time with strong accentuation is preferable. The Spanish-American color, however, may be obtained by appropriate melodic and harmonic devices, such as are to be found in *La Serena*. Grade III.

MY LESSON TO-DAY—GEO. L. SPAULDING.

Mr. Geo. L. Spaulding is an American composer who, in addition to his many popular successes, has to his credit many admirable teaching pieces, especially those of easy grade. *My Lesson To-day* is a treble clef number which might actually be used as a very first piece for a beginner. Grade I.

THE FOUR-HAND NUMBERS.

Columbia's Pride is a decided novelty. Some years ago Mr. John Philip Sousa, the famous American composer and band master, whose marches are played the world over, wrote a patriotic song entitled *Wail the Flag to the Mast*. With the approval of the composer we have rearranged this music in the form of a march. It makes a very lively, stirring four-hand piece. *Dance Biarritz* by L. J. O. Fontaine is a vigorous and somewhat capricious movement with some original features. The syncopated effect in the trio is very Spanish.

KAMAZUR (Violin and Piano)—W. E. HAESCHKE.

This is a splendid concert *Mazurka* by a successful American composer and teacher. Some few of the passages, especially the "double-stops," may appear difficult at first, but a little close study will conquer them. This composition must be played in broad and vigorous style with large tone. The piano accompaniment is exceptionally effective and is almost as interesting as the solo part.

MOONLIGHT SERENADE (Pipe Organ)—GORDON B. NEVIN.

Mr. Gordon Balch Nevin is the youngest of the American composers bearing the name of Nevin. His *Moonlight Serenade* is a very charming number which will prove suitable for a variety of purposes. It would be appropriate for a soft voluntary in church and it should prove effective at weddings or for certain scenes in "moving pictures."

THE VOCAL NUMBERS.

The late F. G. Rathbun was an American composer of large promise and originality; he had a natural vein of melodic inspiration. He was a successful church organist and some of his best work was done in church music. The sacred solo *Shadows of the Evening Hour* is a fine example.

A *Manny's Song* introduces a contemporary American composer who is new to our readers. This is one of the best dialect songs that we have seen in a long while.

EAST INDIAN DANCING GIRL

BAJADERE

WALTER WALLACE SMITH

Allegro con spirito M.M. ♩ = 126

To Mr. Walter L. Rohrbach

FESTIVE HOURS

VALSE

J. FRANK FRYSINGER, Op. 104

Tempo di Valse M.M. ♩ = 72

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* From here go to the beginning, and play to Fine; then play Trio.

TRIO

A Scottish Tone Picture

On the rockbound coast of Scotland,
An old gray castle looks down
On the wildly dashing breakers.
At a high and vaulted window
A woman's face is seen,
With pallid cheek and tear-dimmed eye.
Her harp she plays, and while she sings,
Through her flowing tresses the wind blows wild,
Bearing her mournful melody far
O'er the wide, tempestuous main.

Fern an schottischer Felsenküste,
Wo das graue Schloßlein hinausragt
Über die brandende See,
Dort, am hochgewölbten Fenster,
Steht eine schön, kranke Frau,
Zerdrückt und marmorblass,
Und sie spielt die Harfe und singt,
Und der Wind durchweht ihre langen Locken
Und trägt ihr dunkles Lied
Über das weite, stürmende Meer. HEINE

E.A. MAC DOWELL,
Op. 31, No 2Allegro
tempestoso M.M. ♩ = 126

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Andante a piacere

pp parlando ma come di lontano

molto rall. **Tempo I**

pericolosi *ppp*

una corda

cresc. *tre corde*

sempre cresc.

ff *risoluto*

brio *marcatiss.*

rall.

Andante *molto rall.* *ppp* *morendo*

THE ETUDE
EGLANTINE

EMILE FOSS CHRISTIANI

Molto moderato M.M. = 108

AIR DE BALLET

p

1 *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12*

last time to Coda

ritardando

CODA *ritard.* *diminuendo* *pp*

TRIO *il canto ben marcato*

8 poco rit.

pezzativo un poco meno mosso a ritardando

1 *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12*

rit. *f a tempo* *ritardando* *D.C.*

CRUSADERS' MARCH

WALTER SCHARWENKA

Allegro moderato M. M. ♩ = 108

Allegro moderato M. M. ♩ = 108

WALTER SCHWARZENSKI

ten.
ppp la melodia ben marcato *poco cresc.* *dolce.* *pp* *p cresc.*
una corda
poco rit. *mf a tempo* *poco cresc.* *dolce.*
tre corde
cresc. *frit.* *pesante* *ff*
molto marcato e sempre ff *ff* *molto marcato* *dolce.*
e molto legato *cresc.* *f* *dim. mf* *f* *marcatissimo* *molto rit.*
ff *a tempo* *molto rit.* *3 pesante* *Fine* *ff*
espress. *dolce.* *pp* *f* *ten.* *mf* *decresc.*
ma dolce. *f* *cresc.*

Choral:-"Jesu, Meine Freude"

Choral: "Jesu, Meine Freude"

ff martellato *cresc.* *sf*

ff *fff a tempo* *rit.*

a tempo *f ma dolce e molto legato* *ff* *rit.* *dim.*

D.C. al Fine

ALLEGRO
FROM SONATA IN E FLAT

F. J. HAYDN

Allegro M.M. ♩ = 120

Allegro M.M. = 120

F. J. HAYDN

a) b) c) d) e) f) g) h)

DANCE OF THE MIDGETS

Tempo di Valse M. M. ♩ = 63

AIR DE BALLET

Charles Wakefield Cadman, Op. 39, No. 1

a tempo
last time to Coda
a tempo
pp-ff
mf
D.O.
CODA

A mon fils Conrad

DANSE BIZARRE

SECONDO

L. J. OSCAR FONTAINE, Op. 107, No. 2

Allegro M. M. ♩ = 126

Musical score for the second piano part of "Danse Bizarre". The score is written for two staves (treble and bass clef) and includes a Trio section. The tempo is Allegro, marked with a metronome of 126. The key signature is one flat (B-flat). The score features various dynamic markings such as *ff*, *f*, *mf*, *pp*, *cresc.*, *rit.*, and *a tempo*. The Trio section begins with a *pp* marking and includes a *rit.* and *a tempo* section. The score concludes with a *pp f D.C.* marking.

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British Copyright Secured

A mon fils Conrad

DANSE BIZARRE

PRIMO

L. J. OSCAR FONTAINE, Op. 107, No. 2

Allegro M. M. ♩ = 126

Musical score for the first piano part of "Danse Bizarre". The score is written for two staves (treble and bass clef) and includes a Trio section. The tempo is Allegro, marked with a metronome of 126. The key signature is one flat (B-flat). The score features various dynamic markings such as *ff*, *f*, *mf*, *pp*, *cresc.*, *rit.*, and *a tempo*. The Trio section begins with a *pp* marking and includes a *rit.* and *a tempo* section. The score concludes with a *pp f D.C.* marking.

* From here go to the beginning, and play to Fine; then play Trio.

THE ETUDE

COLUMBIA'S PRIDE

MARCH

After the Song "Nail the Flag to the Mast"

SECONDO

JOHN PHILIP SOUSA

Vivace M.M. ♩ = 120

ff

cresc.

pp (2d time ff)

molto cresc.

ff marcato

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THE ETUDE

COLUMBIA'S PRIDE

MARCH

After the Song "Nail the Flag to the Mast"

JOHN PHILIP SOUSA

Vivace M.M. ♩ = 120

PRIMO

ff

f

p

cresc.

ff

p

pp (2d time ff)

cresc.

ff marcato

molto cresc.

MAZURKA ARABESQUE

Moderato M.M. ♩ = 126

GEORGE DUDLEY MARTIN

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LA SERENA
MAXIXE

Moderato M.M. ♩ = 88

RULOF ROGER

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Dedicated to my sister Regina Weil

THE VOICE OF THE CELLO

Thy wondrous soulful tones,
They soothe where sorrow lies,
And bring to aching hearts,
Sweet solace from the skies.

HENRI WEIL

Andantino con espressione M.M. ♩ = 72

Henri Weil

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MY LESSON TO-DAY

TREBLE CLEF PIECE
VOCAL OR INSTRUMENTAL

GEOL. SPAULDING

JESSICA MOORE

Moderato M.M. ♩ = 108

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BABBLING BROOK

PETITE ETUDE

Con moto e preciso M.M. ♩ = 120

WILSON G. SMITH, Op. 28, N°3

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OLD MOTHER HUBBARD

Rather fast M.M. ♩ = 84

JAMES. H. ROGERS

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CROWNED WITH ROSES

DANSE CAPRICE

H. A. FARNSWORTH, Op. 24

Vivace M.M. ♩ = 126

mf *f* *mf* *tenuto* *anima* *p* *cresc.* *p* *cresc.* *delicato* *p* *cresc.* *f* *Tempo I.* *rit.* *Melodia ben sostenuto* *rall.* *Fine* *mp* *a tempo* *cresc.* *rall.*

poco animato

mf *f* *cantando* *mp* *D.C.*

Arr. by Hans Harthan

Andante M.M. ♩ = 48

FR. CHOPIN, Op. 9, No. 2

dolce, espress. *f* *p* *pp* *rall.* *poco rall.* *p* *pp* *morendo*

To Chas. Montague

MINDEL R. HARRIS

A MAMMY'S SONG

JAMES R. GILLETTE

Andante con moto

Morn - in' yo' rose, a good lil' coon.

Noon-time foun' yo' hunt - in' fo' de moon, Play - time, when dat sun was hot, Eve-nin', comes, yo'

all tiked out. Now yo' bus - y day is done, close yo' eyes ma on - ly one

Rest in mam-my's strong black ahms While she sings dis song o' chahm. Lul - la, Lul - la - bye,

Stahs am - danc - in' in - de - sky. Sheep am sleep - in' in de fold, God am watch - in'

ba - by's soul, Lul - la, Lul - la - bye.

Stahs am - danc - in' in de sky

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poco rall. ten. accel. ten.

Sheep am sleep - in' in de fold, Pick - a - nin - ny close yo' eyes.

8 a tempo

THE SHADOWS OF THE EVENING HOUR

F. G. RATHBUN

Andante moderato M. M. = 50

The shad - ows of the even - ing hour Fall

from the dark - hing sky Up - on the fra - grance of the flow'rs The dew's of even - ing lie; Be -

fore Thy throne, O Lord of heav'n, we kneel at close of day; Look on Thy child - ren from on high; And

hear us, hear us, hear us while we pray. The sor - rows of Thy

ser - vants, Lord, O do Thou not de - spise, But let the in - cense of our pray'rs Be - fore Thy mercy rise. The

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THE ETUDE

bright-ness of the com-ing night up - on the dark-ness rolls; With hopes of fu-ture glo-ry chase the shad-
ows, chase the shad-ows from our souls. Slow - ly the rays of day - light fade, so
fade-with-in our heart The hopes in earth-ly love and joy that one - by one de - part; Slow - ly the bright stars
one by one with - in the hea-vens shine, Give us, O Lord, fresh hopes in heav'n, and trust in things di - vine, Give
us, O Lord, fresh hopes in heav'n, and trust, and trust in things di - vine, And trust in
things di - vine, and trust in things di - vine.

pp *dim. rit.* *a tempo* *pp* *cresc.* *ff* *dim.* *rit.* *a tempo* *p*

THE ETUDE

KAMAZUR

CONCERT MAZURKA

WILLIAM E. HAFESCHE

Moderato M.M. = 126

VIOLIN

PIANO

pp *tr.* *pizz.* *ff* *arco* *p* *ff* *mf* *ff* *Fine*

First system of the musical score for 'A Moonlight Serenade'. It features a piano introduction with a treble and bass staff. The key signature has one sharp (F#). The tempo is marked 'Andante con molto espressione' and the meter is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'D.C.' (Da Capo).

(Oboe & Flute, Trem.
Vt. Flute 8'
Regist. Ch. Soft 8'
Ped. Soft 16' Ch. to Ped.)

A MOONLIGHT SERENADE

Andante con molto espressione M.M. ♩ = 72

GORDON BALCH NEVIN

MANUAL

PEDAL

Second system of the musical score. It includes a 'MANUAL' part with a treble staff and a 'PEDAL' part with a bass staff. The manual part features a 'Ch.' (Chorus) section with a 'Sw.' (Swell) marking. The pedal part has a 'rit.' (ritardando) marking. The system concludes with a 'P.M. MOROSO' section and a 'Ch. Flutes 8'4' Trem.' marking.

Third system of the musical score. It continues the piano introduction with a treble and bass staff. The key signature changes to two flats (Bb, Eb). The tempo is marked 'Tempo I'. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' (pianissimo) and 'rit.' (ritardando). The system concludes with a 'Dulcians only' marking.

legato

add Spitz-Flute

Reduce

Tempo I

Sw. Vox. Humana

Ch. Reduce to Dulciana and Concert Flute

Concert Flute off.

a tempo

Ch.

Ch. Flutes 8'4' Trem.

Dulcians only

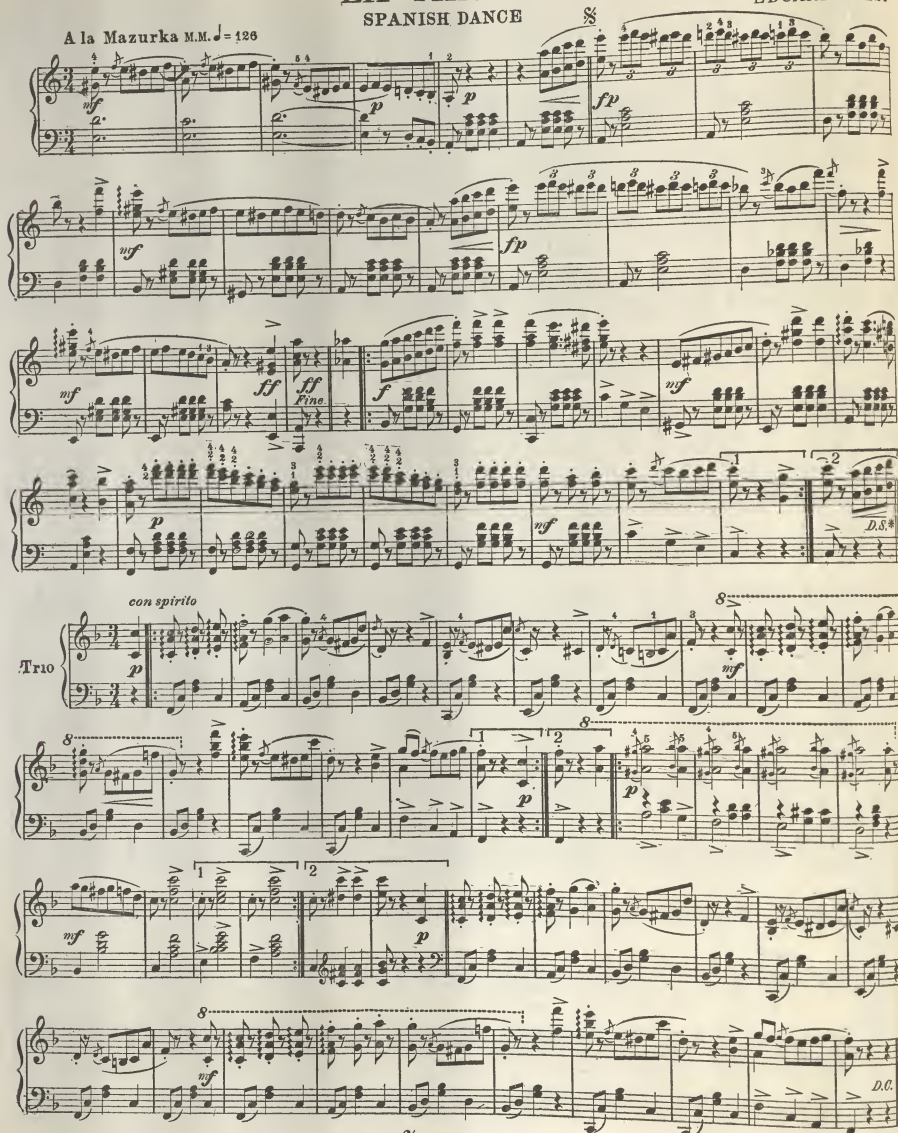
pp

rit.

THE ETUDE
LA TANDA
SPANISH DANCE

EDUARD HOLST

A la Mazurka M.M. $\text{♩} = 126$



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THE ETUDE

Rubinstein's Views of Wagner

RUBINSTEIN, as all the world knows, was an "anti." He was to music very much what a "stand-pat" politician is to modern progressiveness. It might be expected therefore that he had no love for Wagner and the "music of the future." In his published conversations he expressed himself at length on the subject, and it is curious to note how many of the points which he made in his condemnation of Wagner coincide with opinions expressed by modern ultraradicals upon the same subject, with the difference that whereas most of the modern composers cheerfully admit their supreme grandeur, he pointed out their weakness with full acknowledgment of his immense influence. Rubinstein was evidently not conscious of the trend of the times.

"Wagner regards vocal music as the highest expression of art. For me, music (with the exception of song and church-music) begins only where it ceases to be *Gesamtkunstwerk* (a combination of all arts in opera). I think that we cannot do justice to any one of them in that way. He advocates the legend (the supernatural), the subject being the most important factor. The legend is always a cold expression of art. It may be a diverting or a poetical spectacular play, but never a drama, for we cannot sympathize with supernatural beings." "I shoot an apple from his son's head, or when a wife saves her husband from death by throwing herself between him and the end of his assassin's dagger, or when a son has to disgrace his mother in order to save his life, or when a man orders to save her life, and more subjects of that order, the plot arouses our deepest sympathy and compassion, be it spoken, sung or acted in pantomime, but if I hear a voice utter words like *'Ich bin der arme Tarnkappe'*, or passionate love is aroused

by means of a love-potion, or when a knight appears drawn by a swan, which will afterwards divulge itself as a prince, that may present a very poetical, pleasing, beautiful spectacle, but our heart, our soul, remains completely cold and unresponsive (Hear ye, O worshipers at the shrine of the modern Italian *verismo* school!)

"The leading motive of certain persons and situations is sometimes so naively conceived that it verges on the comic instead of the pathetic. Allusion—an old device in music—is sometimes effective, but should not be misused, yet the repetition of the same strain of music at every appearance of a person, or whenever that person is mentioned by others, of the same motive in particular situations is hyper-characteristic, I might almost say, a caricature.

The declaration of infallibility by the pope has doubtless aroused in many people a distaste for the Catholic Church which has been expressed, perhaps, in no other way so effectively as in the published and produced his operas. In speaking about them in his writings, then they would have been praised, criticized, but not as the works of every composer, but as the works of a man himself inflexible against opposition and protest. He has indeed composed some works worthy of note (*Lohegrin*, *Maisie*, *Le Roi de Rome*, *Le Capitaine Corcoran*, my favorites among them), but his principling, calculation and pretentiousness spoil most of his work for me. The lack of sympathy which this makes them unsympathetic to me. All the persons in his operas walk about on stilts (in a musical sense), always deigning to be dramatic, but never, never dramatic, always as gods or demigods, never as human beings, as simple mortals. *Music and Its Masters*, by the Reginald K. R. Co. Chicago. Copyright 1910.

Berlioz and His Insatiable Dramatic Thirst

Evolution of Modern Tendencies in his Speeches of the Art of Music. Sir Hubert Parry, the able director of the Royal College of Music in London, says: "The French have never shown any talent for self-dependent instrumental music. From the first their musical utterance required to be put in motion by some definite idea external to music. The great Parisian lute-players wrote most of their neat little pieces to a definite subject; Couperin developed considerable skill in contriving little picture-tunes, and Rameau followed in the same line later. The kernel of the Gallic variety of things is, moreover, persistently theatrical, and all the music which they have been successful has had either direct or secondary connection with the stage.

"Berlioz was so typical a Frenchman in this respect that he could hardly see even the events of his own life as they actually were; but generally in the light of a sort of fevered frenzy, which made everything—both ups and downs—look several times larger than the reality. Some of his most exciting experiences as related by himself are conceived in the spirit of melodrama, and could hardly have happened as he tells them except on the stage.

"This was not the type of human creature of whom self-dependent instrumental music could be expected; and it is no wonder that when he took to experimenting in that line of art he made it even more theatrical than ordinary theatrical music; because he had to supply the effect

of the stage and the footlights and all the machinery, as well as the evolutions and gesticulations of the performers, by the music alone. His enormous skill and mastery of resource, brilliant intelligence and fiery energy were all concentrated in the endeavor to make people see in their minds the histrionic presentation of such fit histrionic subjects as dances of sylphs, processions of pilgrims, and orgies of brigands.

"Even the colossal dimension of his orchestra, with its many square yards of drum surface, and its crowds of shining yellow brass instruments, is mainly the effect of the composer's imagination. It imposes upon the composer himself as much as it imposes upon his audience, by looking so very big and bristling to the eye. The effect of this thought makes a great noise, and works in the raw impressionable side of human creatures, and excites them to an abnormal degree, the effect his music produces is the same. The effect of the music is which made much less show—for instance, the opening of Beethoven's *B-flat* Symphony, which requires only seven different instruments to play it, and is all plain, and simple, and does not need the requirements; or rather what should be means become requirements, because the effect is made by the actual sound of, the instruments, and does not act at all by the means which they are the means of expressing."



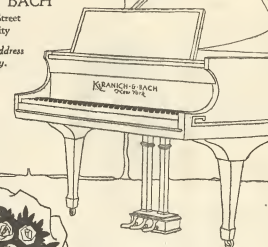
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Musical Interpretation, by TUDAS MATTHEY. Published by the Boston Music Company. 102 pages, bound in cloth. Price \$1.50. The well-known English teacher and writer on musical subjects makes a good point in his preface: "The teacher who does not in his preface admit that he does not know, but that he is learning, is not a teacher." This book is a very good one. It is a book that the teacher should read. It is a book that the student should read. It is a book that the parent should read. It is a book that the child should read. It is a book that the world should read.

How to Sing (Meine Gesangslehre), by LILLI LEHMANN. Published by the Macmillan Company. 122 pages, bound in cloth. Price \$1.75. net. It is very gratifying to note that the success of this estimable book by the great voice teacher, Lilli Lehmann, has been so successful that ten years after its first publication it has been necessary to prepare a new and expanded version.

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